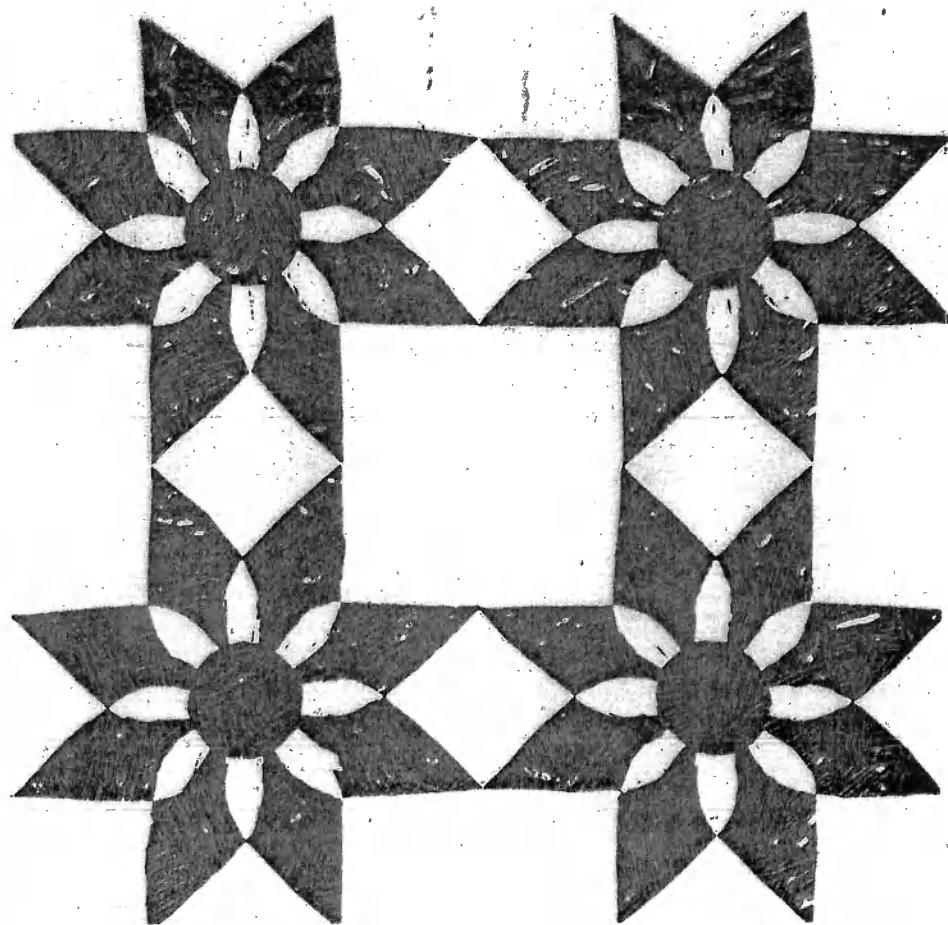


NEW BRUNSWICK PIECED QUILT PATTERNS



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WOMEN'S INSTITUTE

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Cover: detail of quilt "Jemseg Dahlia"
found on page 84.

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FOREWORD

"A goodly thing it is to meet
In Friendship's circle bright."

Where else do these two lines from our Women's Institute Ode seem more fitting than around a quilting party? Quilt making is a very old tradition and has many different designs and memories. The different designs come from both old and young. The various patterns take both a lot of love and a lot of thought. First, we choose very carefully which pattern we would like to make then which material would compliment the pattern. Many long hours have passed and many stitches have been taken before we see the completed article.

As you thumb through a quilt pattern book, can you not visualize a scene in the past of your mother or grandmother making a quilt? What pleasant memories we have, to look at a quilt and reminisce which piece of material came from the left-overs of a certain dress or apron we had worn and treasured when young; or to see a small child cuddled down with his or her favorite quilt which they will use as a comforter until it is threadbare. That's why there is love and comfort in a quilt.

In the same regard, a lot of work and time has gone into the compiling of our quilt pattern book - the many hours spent by the quilt committee to put it together to make it a very valuable and worthwhile project. A common goal and objective has been reached with this finished product.

"But each shall seek the common weal,
The good of all mankind."

(Mrs.) Minnie Nevers,
Provincial President

ACKNOWLEDGEMENTS

We wish to thank those N.B.W.I. branches and members who have contributed their patterns, blocks and knowledge: you have made this book possible. Some institutes have been particularly helpful. We hope that you will find sufficient reward in the frequency with which your name appears in the book, along with your designs. We have attempted to give credit to the submitting branches for all patterns and blocks received. The name of the pattern and the submitting branch have been included in Appendix A where a pattern has not been included for reasons explained in the Introduction, and in Appendix B where the design is for an appliquéd quilt.

We also are deeply indebted to our draftsperson, whose skills and insights have solved many of our technical problems and guarantee the accuracy of all our patterns, even the most intricate.

The N.B.W.I. Secretary-Treasurer, Mrs. Anna Manzer, has patiently complied with our whims and dropped everything else when necessary to help us meet our deadlines. To her, we are particularly grateful.

I N T R O D U C T I O N

This book was undertaken as a project of the New Brunswick Women's Institute. The W.I. has for more than sixty years been the principal non-religious organization of the women in the rural areas of this province. In fact, in many rural areas it has been the only community organization.

Ties tend to remain strong even today in rural areas - ties with one's home, one's land, one's family, one's traditions. Ever since people of European descent came to this area, whether they came directly from Europe or indirectly via what is now the United States, one of the traditions which has not only survived but has flourished to this day has been that of quiltmaking. Given our long and bitter winters, it is not surprising that we have seen and continue to see more practical, everyday quilts than fancy quilts, more pieced quilts than appliquéd quilts. The leisure and materials necessary to create fancy, carefully matched quilts have only rarely been the lot of our rural women.

And in the rural community where traditions survive best, the ways and skills of the mother are usually passed on to the daughter. Quilt patterns go from generation to generation, from neighbour to neighbour. A quilt survives, its name is lost. A pattern is half remembered - a new variation appears. A square can be cut from less material than can two triangles. There's not enough of this material, but if that one is used just there in each block it will work out. Thus, new patterns evolve.

After an N.B.W.I. convention, some pieced quilt blocks were left behind from an exhibit. Given the strength and vitality of the quilt-making tradition among our membership, it was decided to solicit more pieced quilt blocks and patterns - new and traditional, original and variations - and make a book from them.

The response to our appeal was truly overwhelming. In all, approximately 150 patterns and blocks were received. Some were appliquéd and therefore didn't meet our criteria. But 125 were left: far too many for our modest enterprise. So it became necessary to establish some guidelines by which to select those patterns we would ultimately include.

Many of these designs appeared in the currently common sources of quilt patterns: the six "Aunt Martha" booklets (available at K-Mart, wool shops etc. for about .75¢) and the six McCall's quilting booklets in their Needlework and Crafts series (about \$1.00 to \$1.35 at fabric shops and through McCall's). Numerous others appear in the Dover reprint of Ruby McKim's 101 Patchwork Patterns (about \$2.95 at bookstores - most dealers will order). Still others are available in current periodicals such as "Quilt World" or through newspapers such as the "Daily Gleaner", and with these we had the added concern of copyright.

By deciding to eliminate these more common and fairly accessible patterns, the quilt committee found that it was left with an interesting series of patterns. Some were very old - a few going back to the eighteenth century - and appeared in no publication we could find that was later than 1935. Others were variations on traditional patterns. A few (in particular the "Ship of Dreams") were popular designs that weren't available in pattern form in any quilt publication known to us, old or new. Still others had no traceable roots; they seemed to be originals whether in the manner of the early patterns or in a modern style.

It is then this collection of patterns, of, by, and for the N.B.W.I., which we are pleased to present. We sincerely hope that the designs herein are truly representative of those in use in our New Brunswick communities, and that the quilting public will enjoy seeing and using them as much as we have enjoyed compiling them.

Eloise Craig
Barbara Bird -
N.B.W.I. Quilt Committee

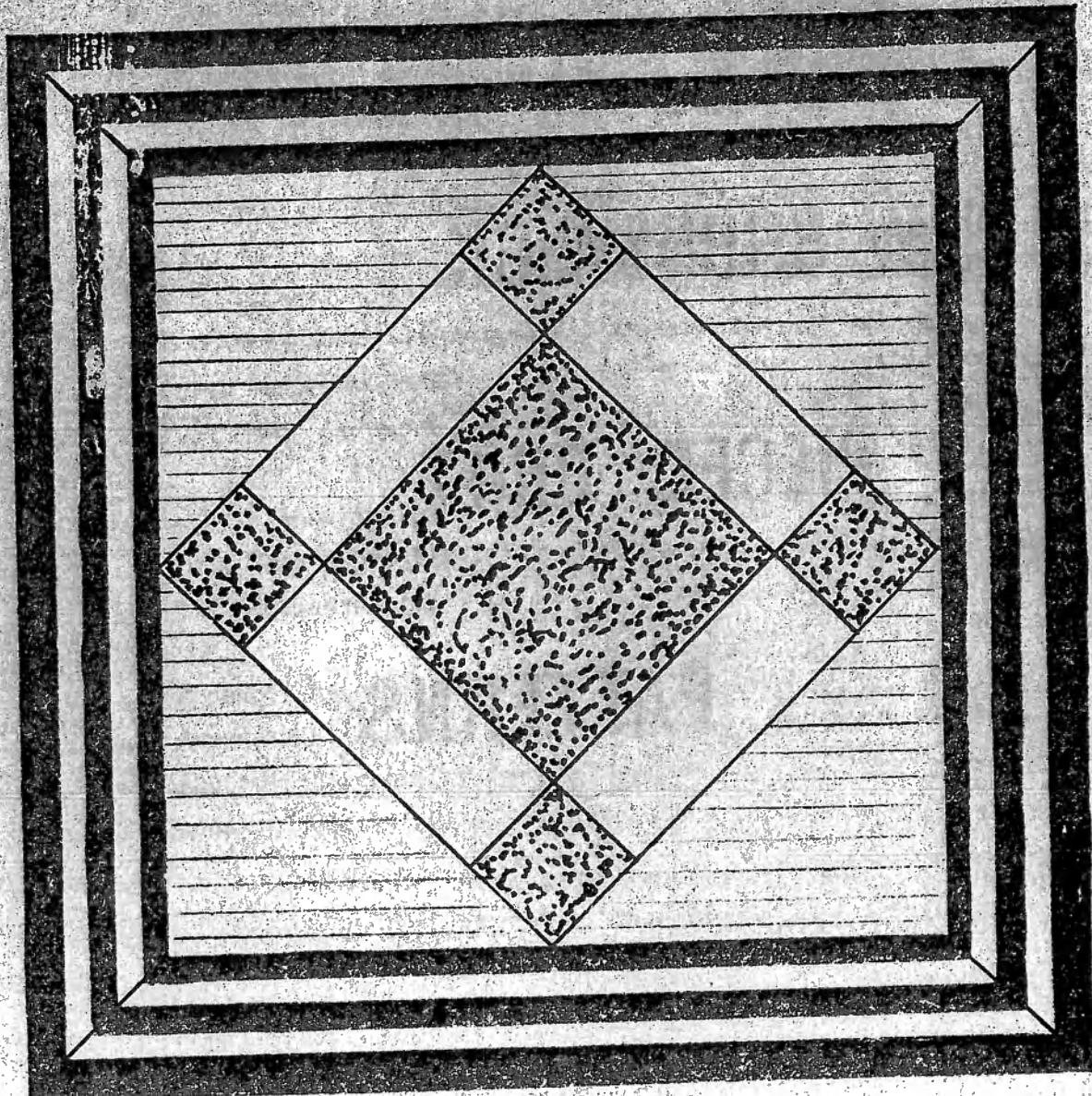
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NEW BRUNSWICK
PIECED QUILT
PATTERNS

Boston Common



BOSTON COMMON

Simple, elegant, yet all over quilt design really tests
quaker's skills. First, the design itself must be perfect:
have unity, symmetry and balance - those criteria which so
much concerned the ancient Greeks.

When looking at this type of pattern, ask yourself if the
design elements (e.g. little squares at corners, widths of strips,
etc.) are picked up and repeated throughout the whole design. Are
there any "little things" that seem out of place or unnecessary?
Does the design have interest?

Secondly, the color scheme must be carefully thought out.
This type of pattern is truly "modern art" - it is pure form and
color. Color for color's sake, color combinations for the
pleasure of seeing one color against another, against several others.

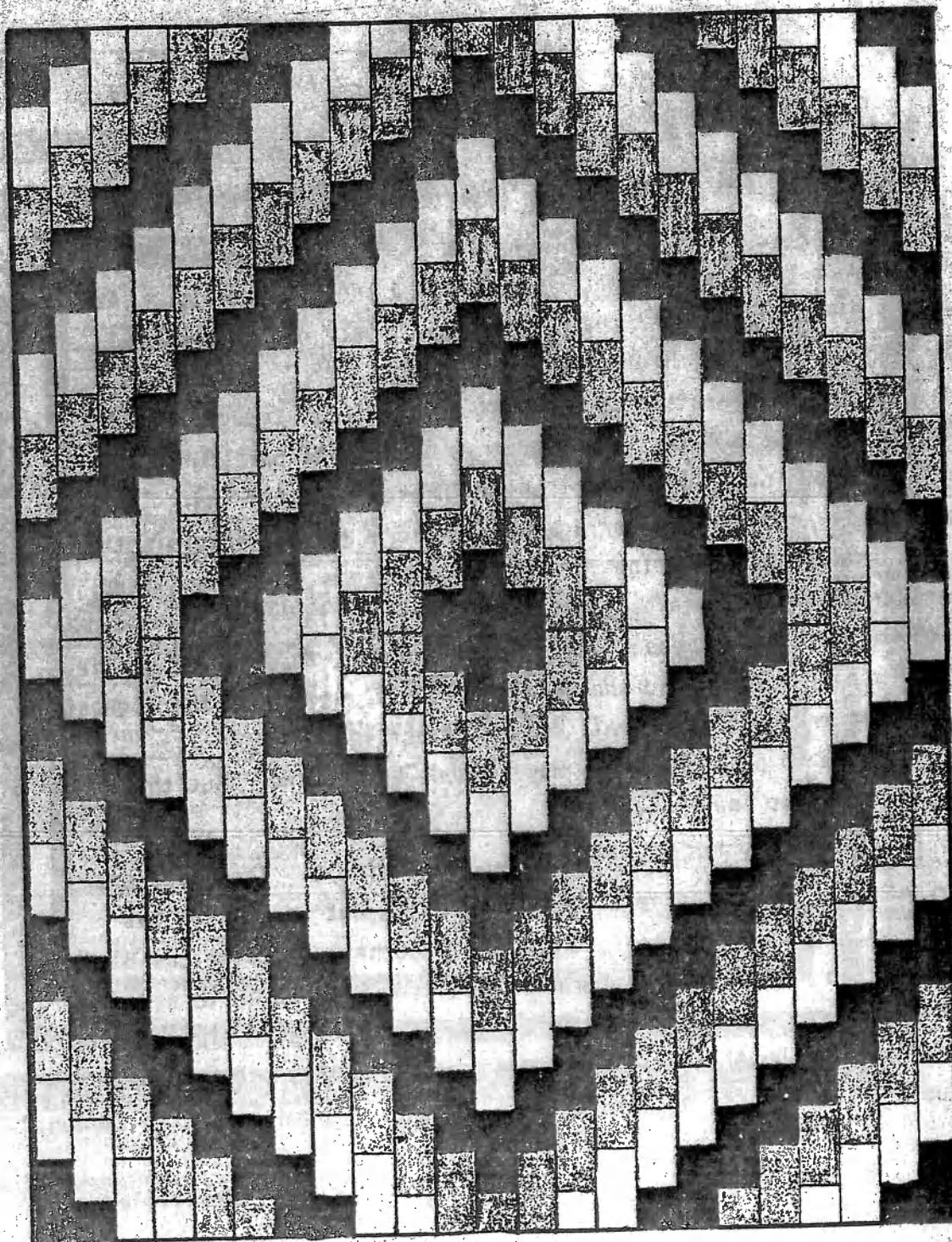
Finally, the quilting is a challenge to any master quilter.
There are all those plain open spaces - waiting for quilting designs
which relate to the areas, relate to each other, to create a unified
totality of pattern. And the quilting itself must be of the highest
quality to render this overall design effective.

Simple to put together. May be done by machine. But there the
easy part begins and ends.

Instructions: "Put one yard square in middle. Then take one
yard cut in four for corners. One yard white cut in four to put
around middle square. Then add the small corners of color cut 8"x8"
split in two cornerwise like other corners. Then add white strip 2"
wide or you can use a plain material and flowered, some plain material
that blends with other material. Keep adding strips until border one
makes 3". This makes a large quilt - 80"x98" - known as Boston Common."

- Beersville

Brick Work



B R I C K W O R K

The "Brick Work" pattern is an over-all, one patch design, in use at least as far back as the early 1900's in Canada.

Our contributor tells us that each piece is 3"x6" plus seam allowances, and that all the sewing can be done by machine.

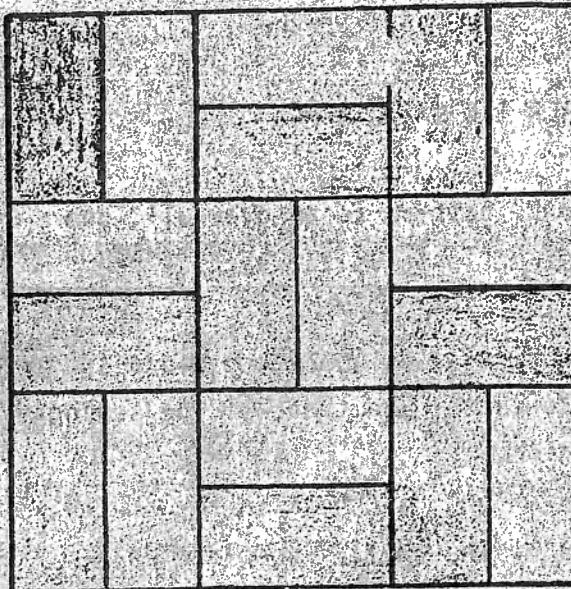
To arrange the blocks as shown in the sketch, begin at the centre of the quilt. Complete each strip, then sew strips together.

"First sew two blue blocks together end to end, then one grey, one white, repeat one blue, - one grey, one white to desired length. Then proceed from centre down to complete the strip to desired length.

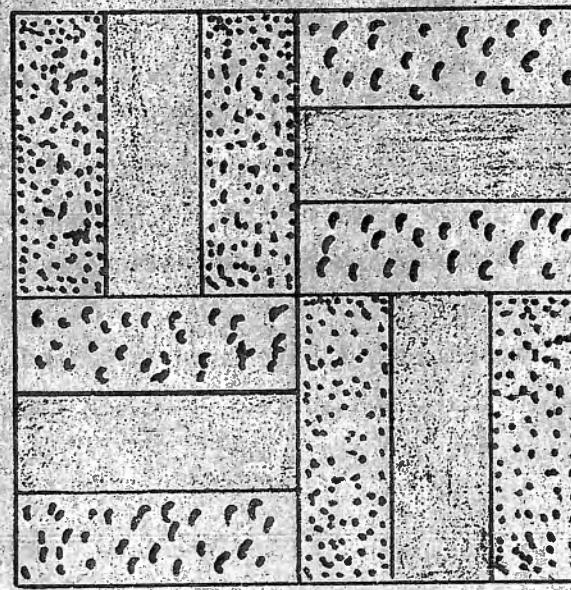
Next row and every second row begins with one blue or grey or white as the case may be. Always work from centre to ends. Numerous color combinations may be utilized in this pattern.

I will use two combinations I have used as examples:
1. pink striped, plain pink, and white. 2. Plain green, white with green polka dot and plain white."

- Boundary Creek

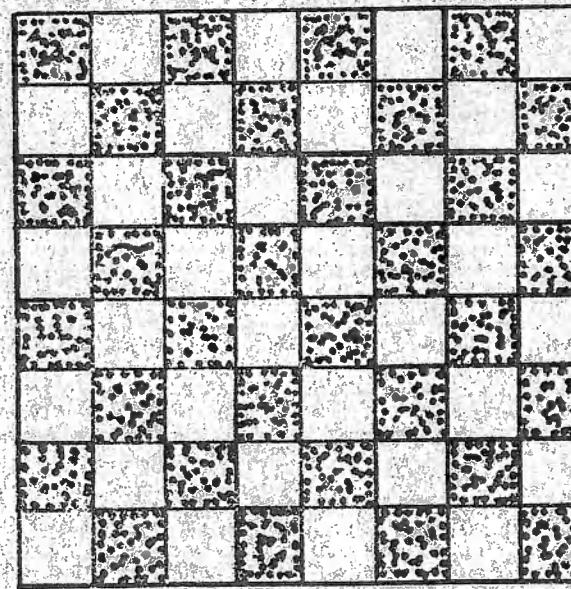


Endless Stairs



- Semaphore
- Roman Stripe

Mayfield



- 16 Block

Ward's Creek

ENDLESS STAIRS

- SEMAPHORE

- 16 BLOCK

"Endless Stairs" is another example of a "one patch" quilt pattern - i.e., all patches are the same in shape and size. In effect this would appear in its final form to be a vastly simplified version of a "Log Cabin - Straight Furrow", with only two fabrics being used throughout.

The one essential element in the cutting of the pieces is that the length be exactly double the width.

The block shown is really nine blocks: two contrasting pieces sewn together along their long side make up one block. Then, arrange for effect. We have found no other pattern exactly like this.

The "Semaphore" or "Roman Stripe" pattern is among the oldest and simplest pieced patterns, both in design and execution. All pieces are exactly the same. The only criterion for size is that the length be three times the width.

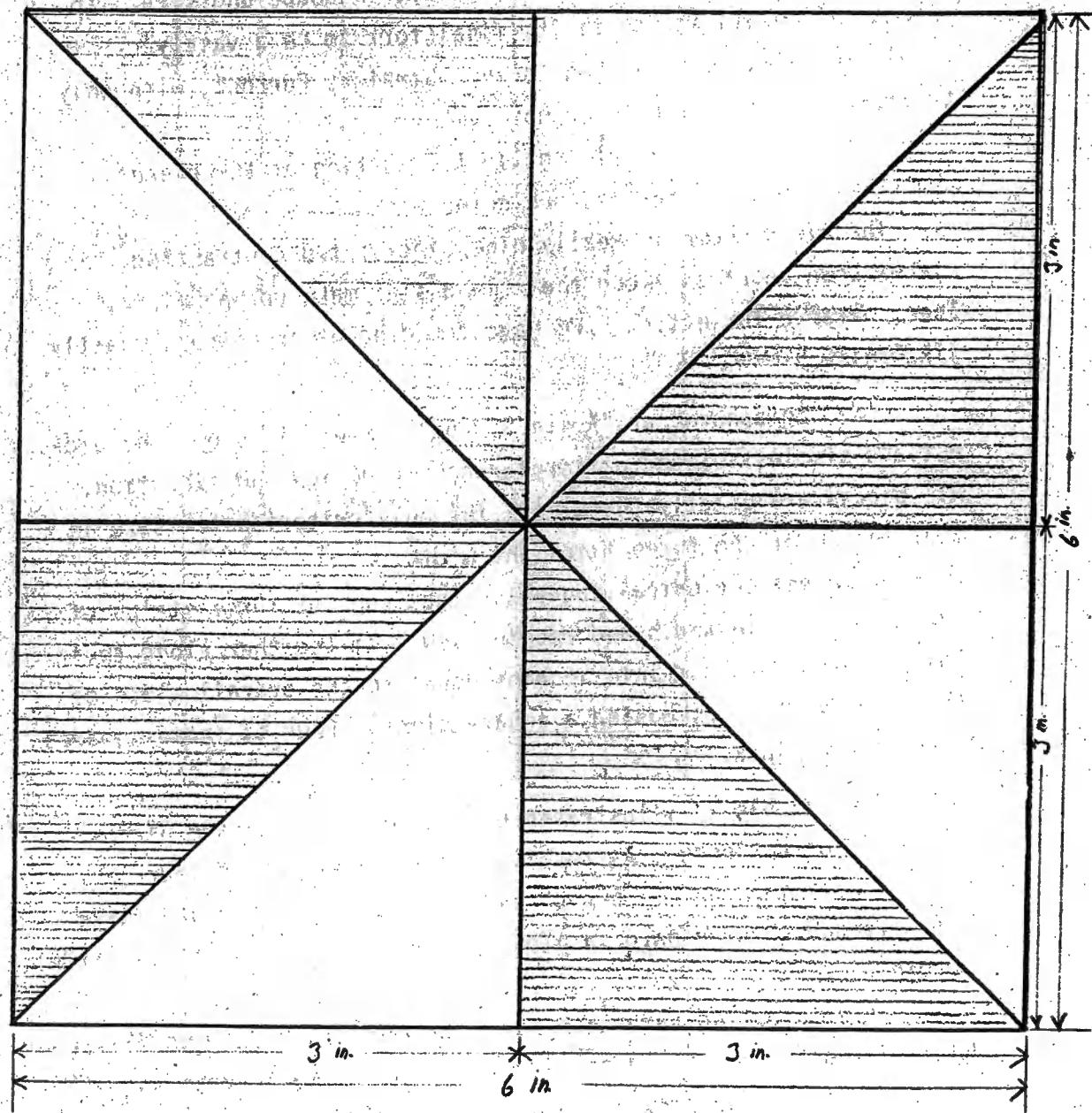
A recent periodical suggested that one cut three strips of material equal in width and machine sew them together along their long sides. Then cut into lengths equal to the overall width of the sewn strip, thus making a square piece. Four of these squares then make a block.

The "16 Block" illustrated uses a lot of 3" square pieces, and a lot of patience. As received it is comprised of four 12" blocks, each made up of four 3" square pieces. Lights and darks are arranged checkerboard fashion, and the blocks are set directly together.

An interesting variation has been seen which set the "Sixteen Blocks" together with strips half the width of the blocks and joined at the corners by a component "Four Block." This particular source called the variation "Road to California" although the result doesn't remotely resemble others by the same name.

Vive la différence!

Pinwheel (No. 1)



PINWHEEL AND VARIATIONS

Start with a pinwheel, and the pattern variations seem endless. Patterns with a central pinwheel have come to us from all corners of the province - from Néguac, Nackawic and Nashwaak Village, from St. Isidore, Hartford, Jackontown and French Lake - and an unknown place whose whereabouts is intimated by the one word title of its pattern - "Etoile."

In No. 1, we show a basic actual size pinwheel: simply a four patch block with each patch divided into two triangles and arranged with points to the centre and colors alternating.

Most of the patterns included in this series have one thing in common: each block can be broken down into sixteen equal squares which - like the pinwheel on which they are based, are each made up of two equal and contrasting triangles. What can be done with these sixteen pairs of triangles is suggested by the patterns shown here.

Design No. 2 may be varied by using a third fabric for the triangles marked "a". The resulting pattern (No. 2a) is known as "Clay's Choice".

The design called "Honey's Choice" (No. 8) is one of the many appearing in *Evangeline's Quilting Column* in the *Maritime Farmer*.

"This is a larger block than usual being an 18" one. Twenty blocks should be enough for a quilt with a 4" border around it. One block is made up of four blocks and four 2"x6" bands with a 2" square in the centre. The pieced block is 6" with four halves of light and four of dark forming a windmill. This can be made with pretty colored print or dark plain fabrics".

No. 9 is our second pattern called "Yankee Puzzle" (or some kind of Star as our sender suggests) and resembles the

first with its central pinwheel - but there, all similarity ends. This pattern dates back to the early 1800's and the arrangement shown is one of the more complex, in that pinwheels are formed both within each block and at block intersections.

You will notice that depending on the arrangement of the light and dark triangles, larger triangles or parallelograms (not quite diamonds) may be formed. In these cases it is acceptable and even sensible to modify the cutting pattern accordingly.

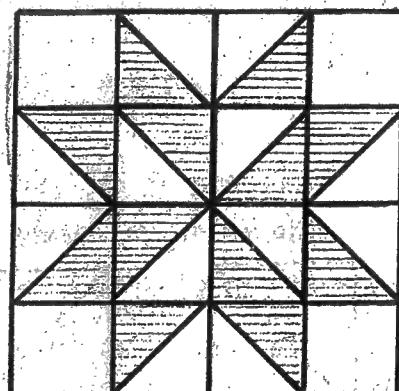
Finally, No 10, we wish to include a pattern which lacks the central pinwheel though it can be broken down into the sixteen squares, sixteen pairs of triangles formula. This pattern has many different names. In the older books it is called "Brown Goose" or "Grey Goose" (depending on the fabric used); later names are "Devil's Claws" and "Double Z". It appeared recently in a magazine as "Hour Glass." It resembles No. 3 - "Hole in the Barn" - without the central pinwheel.

1. French Lake, St. Isidore
2. Nashwaak Village
- Jacksonville
- 2(b) Meductic
3. Neguac
- Hartland
- Hartford
6. Nackawic
7. Marguerite-Bourgeois
8. Bristol
9. French Lake

Pinwheel

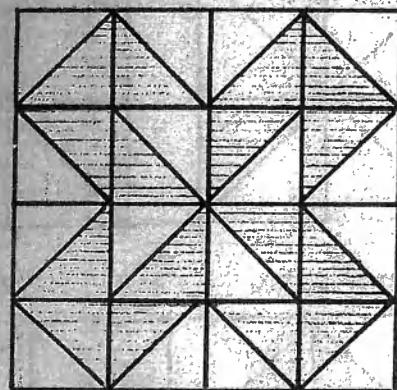
Variations

(No.2)



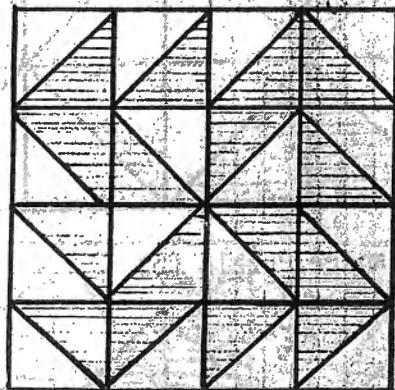
Barbara Frietchie's Design
Variable Star
Etoile

(No.3)



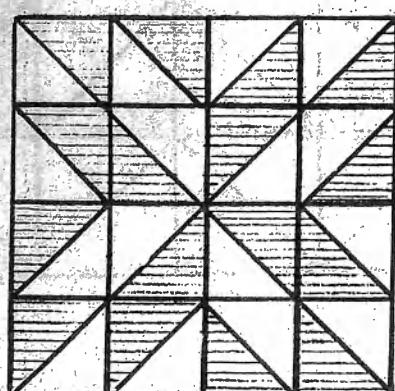
Hole in the Barn

(No.4)

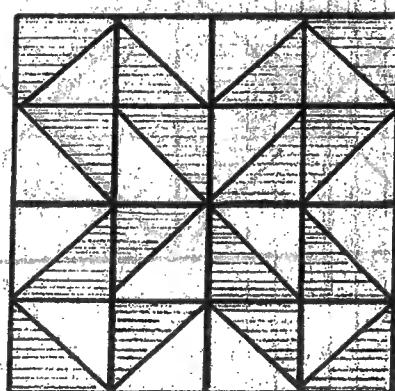


Yankee Puzzle (a)

(No.5)



(No.6)

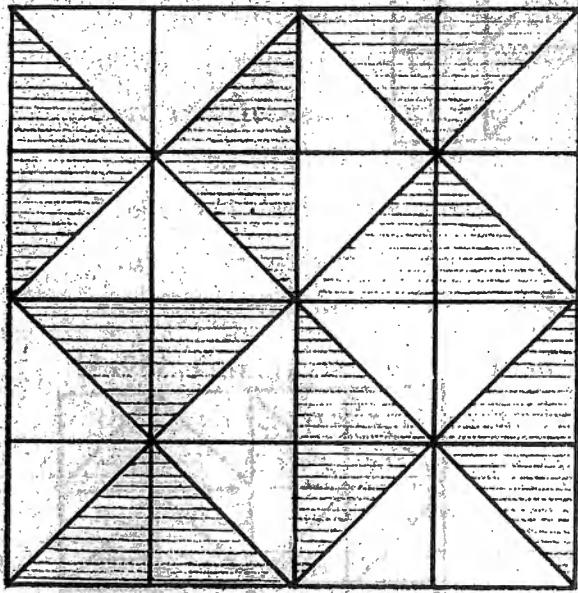


Star of Hope
Pieced Star
Star Puzzle

Pinwheel Variations

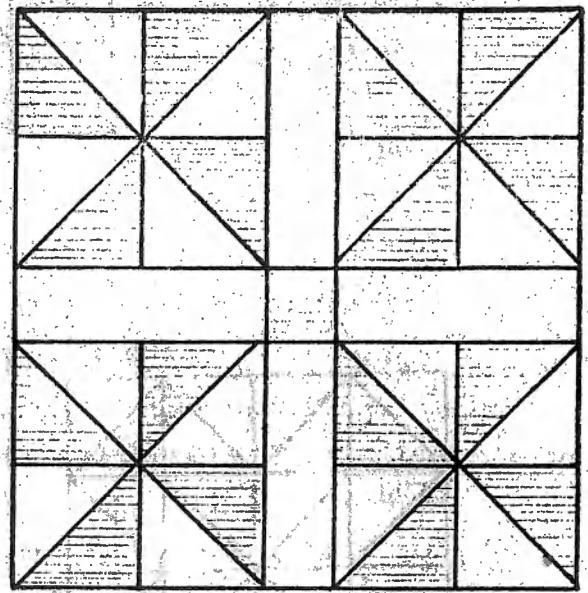
Diamond Square

(No. 7)



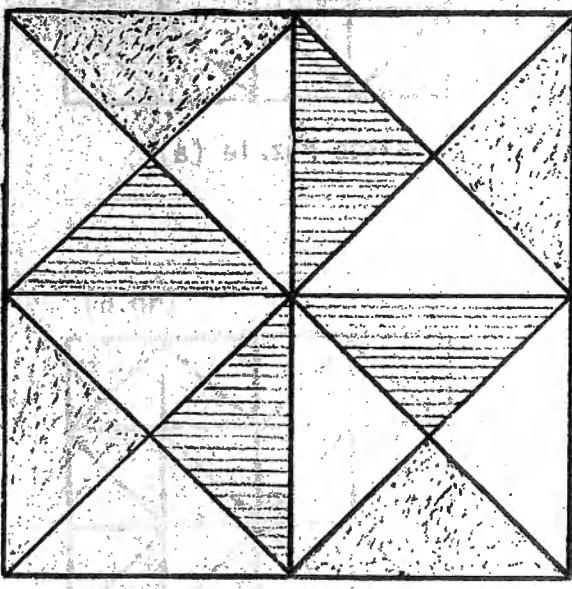
Honey's Choice

(No. 8)



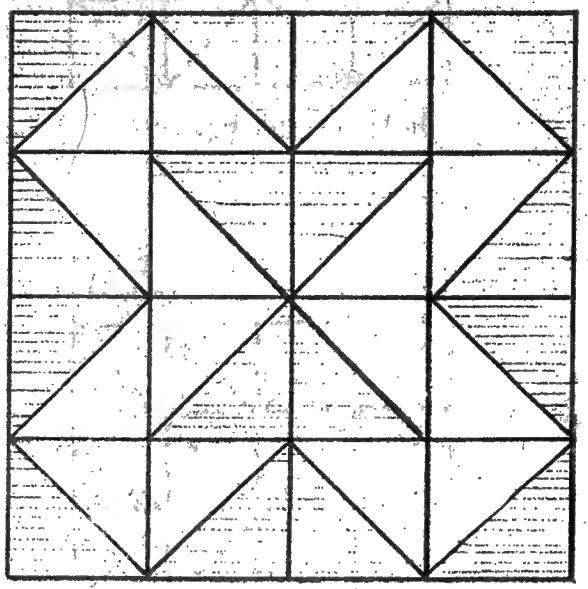
Yankee Puzzle (b)

(No. 9)



Brown Goose

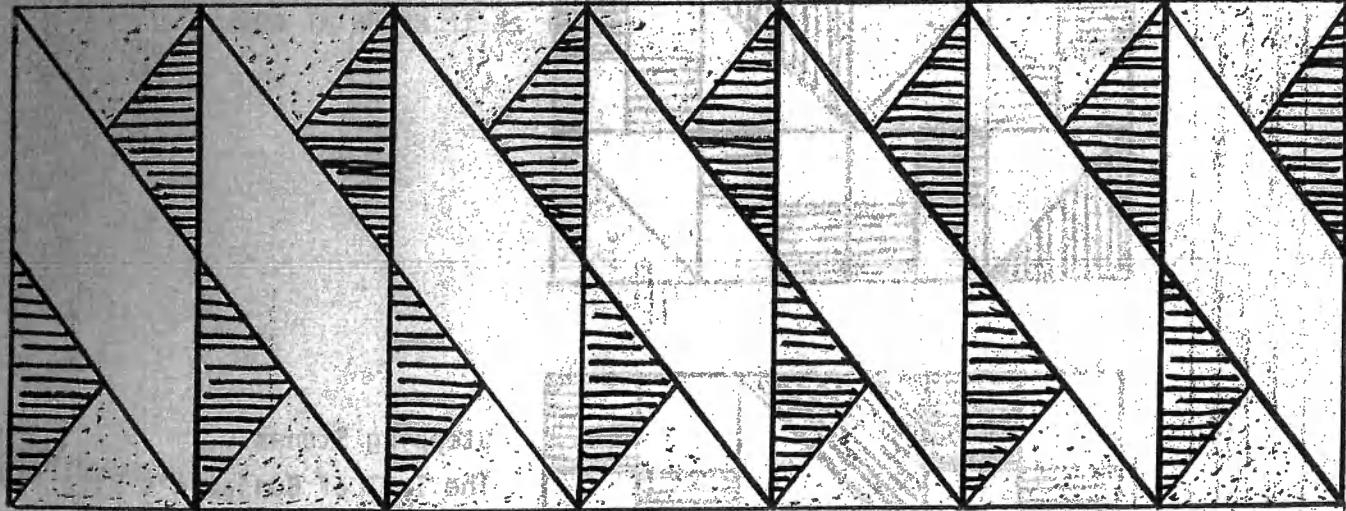
(No. 10)



WILD WAVES

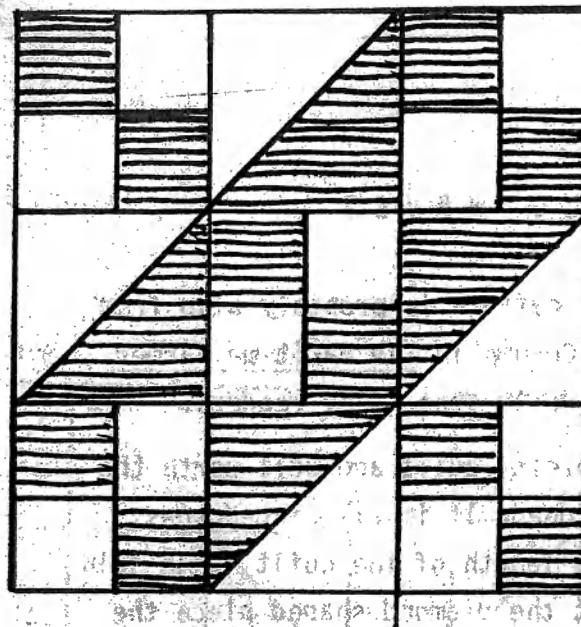
The "Wild Waves" pattern is probably also from Evangeline's Quilting Column in The Maritime Farmer. These patterns were usually sent in by readers.

"This is a very pretty quilt and well worth the reader's time to make one. It is all pieced rows. Each row is placed the length of the quilt, then join them together. To get the diamond-shaped piece the right shape, try drawing a ten piece, then divide it up in five inches, then get your right slant as you draw your line from corner to corner".

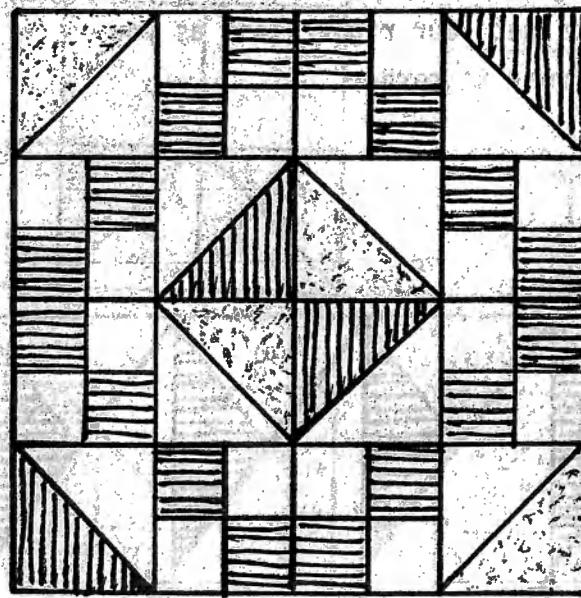


10"

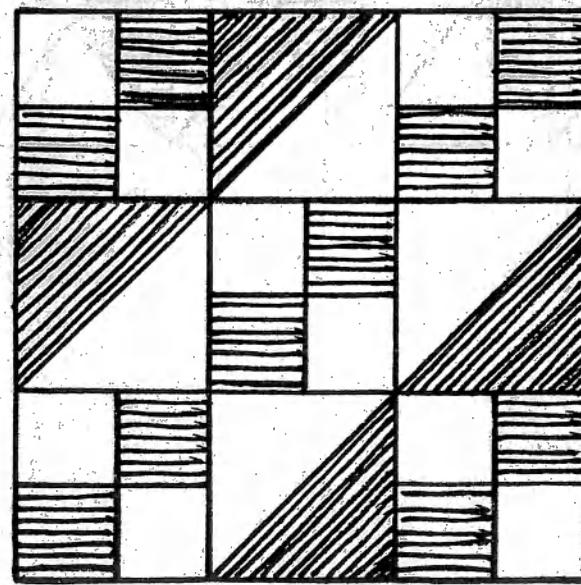
- Bristol



Jacob's Ladder



Many Squares.
Winding Trail



Stepping Stones
The Tail of Benjamin's Kite
The Underground Railroad
The Trail of the Covered Wagon
Wagon Tracks

THE WINDING TRAIL

"The Winding Trail" or "Many Squares"

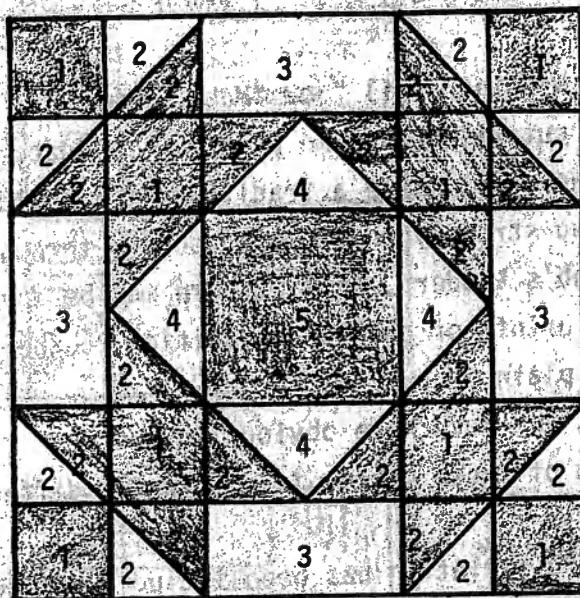
pattern is cut with the same pieces as a "Jacob's Ladder". However, where a traditionalist would use only two strongly contrasting colors throughout a "Jacob's Ladder", this pattern may be done in several prints or colors in addition to the background plain tone.

Also, and much more obviously, the set arrangement of those pieces is distinctly different in the two.

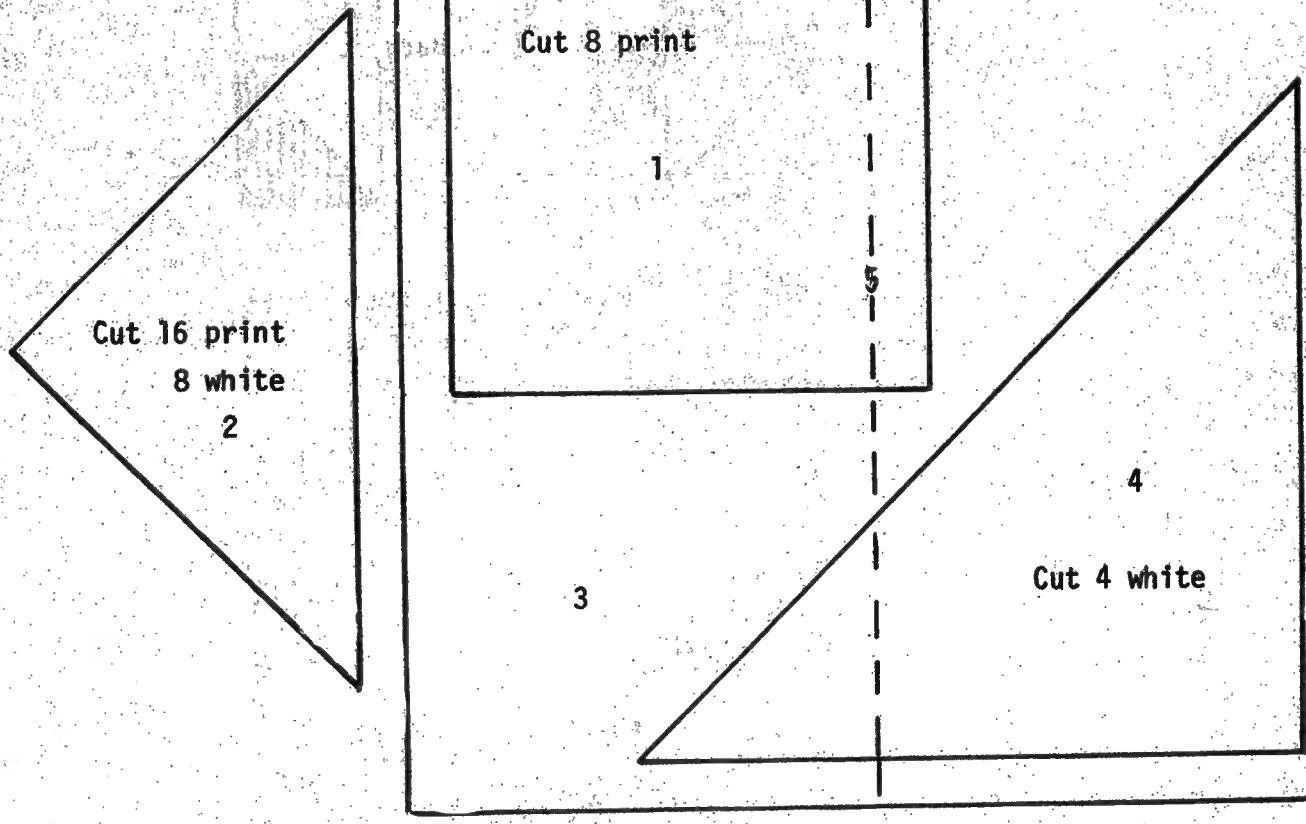
A third variation has been included to suggest further ways in which a pattern can be modified to suit the whim of the quiltmaker. This one also illustrates the quirk of many old quilt patterns of having a different name according to the particular area in which it is found.

- Bath

Broken Dishes



Cut 1



B R O K E N D I S H E S

This "Broken Dishes" pattern (dated 1930) doesn't resemble any other by that name that we have found. It would appear to have been an original - a case where an old name was fitted to a new pattern, and quite appropriately. The name implies an intricate arrangement, which this pattern is.

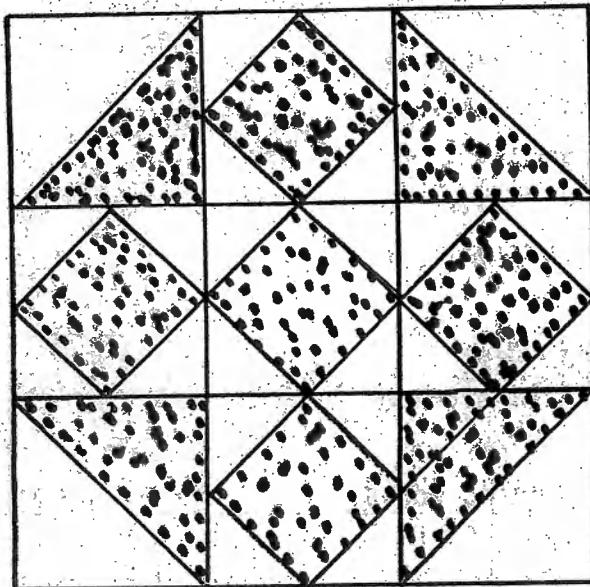
The final block is 15" square. Basically, it is a nine-patch, each component block being 5" square.

Either plain blocks or stripes would set off this interesting pattern to advantage.

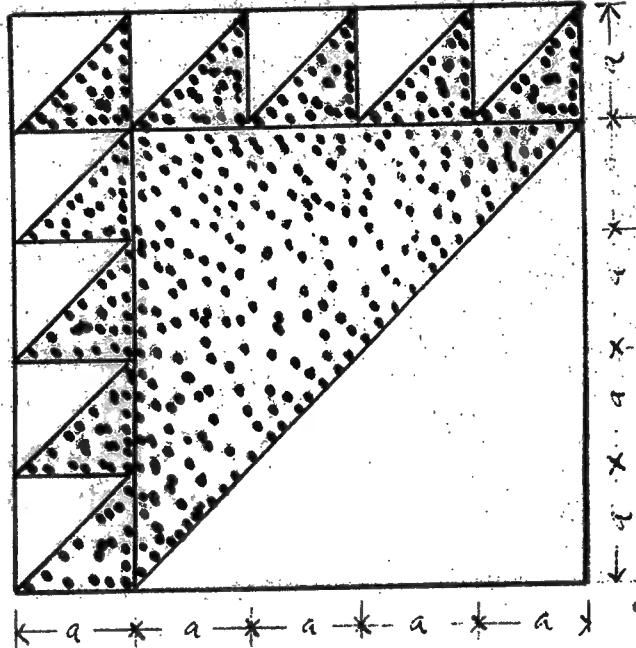
- St. Isidore

Saw Tooth

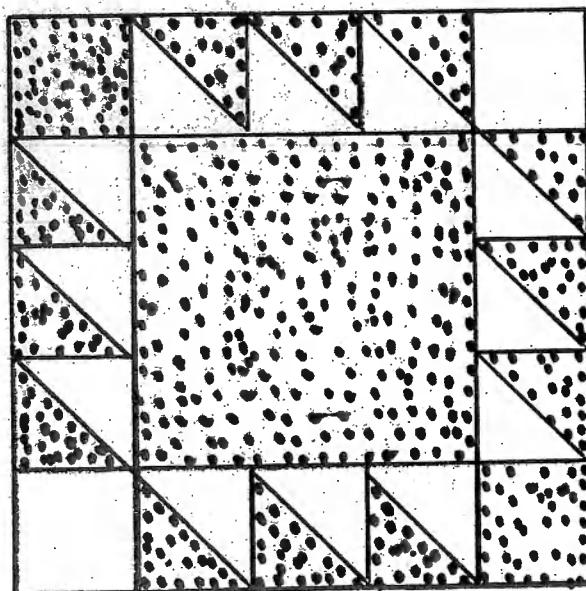
(No. 1)



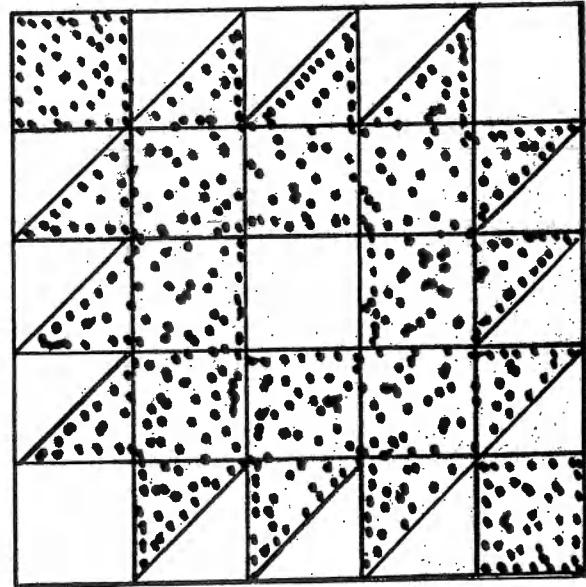
(No. 2)



(No. 3b)



(No. 3a)



$a = 3"$

SAW TOOTH

"Saw Tooth" is another popular name that can refer to any one of several patterns. Any resemblance between any two of the actual patterns is purely coincidental.

From "Evangeline's Quilting Column" in The Maritime Farmer (1940-50) comes the first block shown (No.1). This is for a 12" block, composed of nine smaller blocks of 4" each: a nine-patch variation, in fact. The block was originally sent to the paper by a Mrs. Arthur Jewett of Mouth of Keswick.

The second "Saw Tooth" is probably the most common variety today. The different sets make possible several quite distinctive quilts. The basically triangular printed blocks may be set together with plain fabric (the same throughout) to make a square block. These blocks then are joined together with or without a plain strip the width of the sawtooth edge. This set may also be called "Rocky Glen".

Another interesting set for this pattern uses two fabrics only in alternating plain and pieced strips. The basic triangular patch has a sawtooth edge on all three sides. The long sides of the colored triangles are placed to form a long straight line, and into the zigzag line formed by their points are set the white triangles to form a pieced strip the length of the quilt. The white edge is given a sawtooth border, and the pieced strips are joined by plain strips (3 light, 2 dark - alternating).

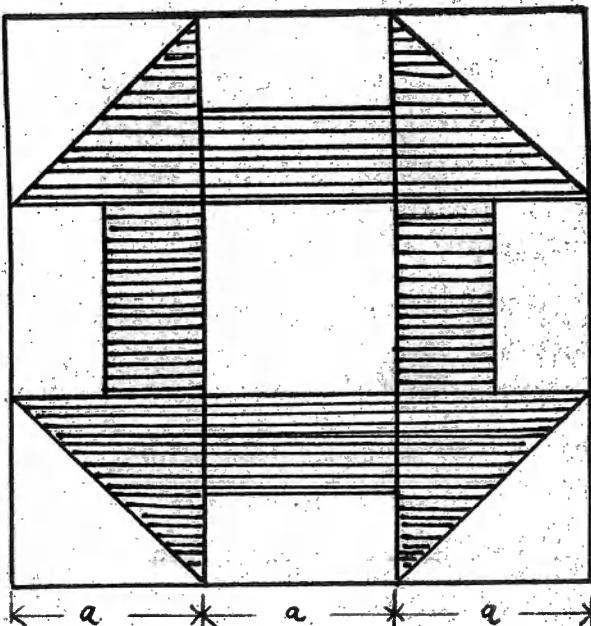
3a the third block shown, is a bit different from any other pattern found, in that a large sawtooth edge surrounds a large central square, having at its centre another smaller and contrasting square. The set suggested calls for forty-two blocks, 15" square each for a quilt 90"x105".

Several patterns have been found which use the square surrounded by the sawtooth. One called "Double Sawtooth" uses dark squares, bordered by light triangles, then dark triangles, and set with alternating solid light blocks. Others use a large central square bordered by matching triangles, surrounded by several plain strips, each having sawtooth edges.

- Bristol
- Lr. Kingsclear
- Marguerite-Bourgeois

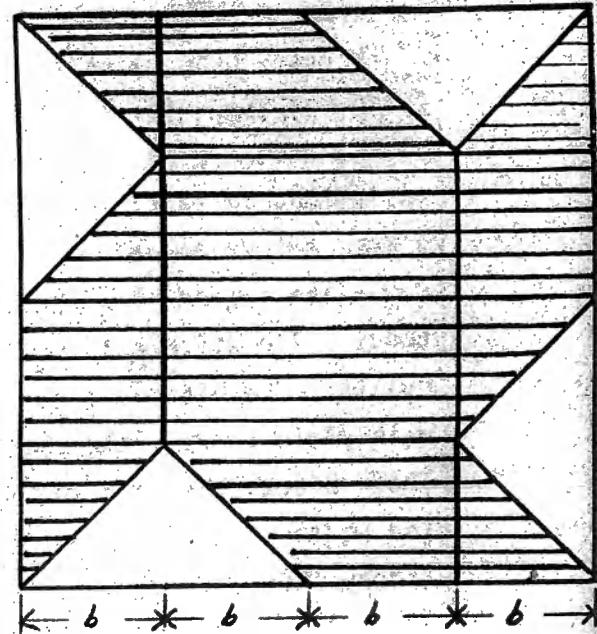
Churn Dash

(No. 1)



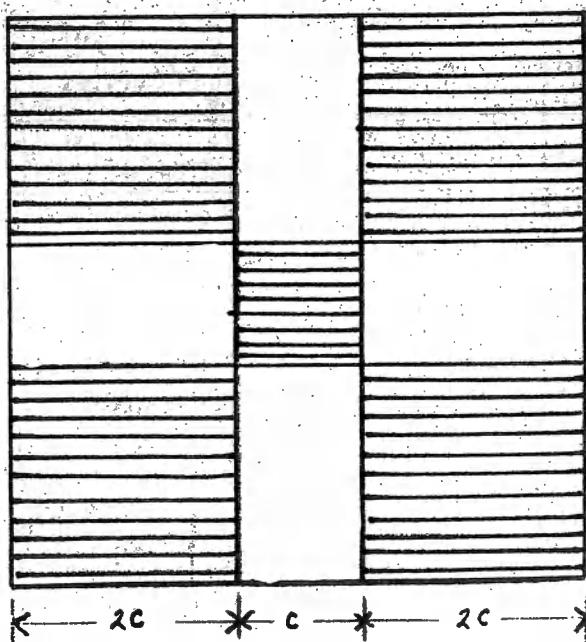
also "Fisherman's Reel"

(No. 2)



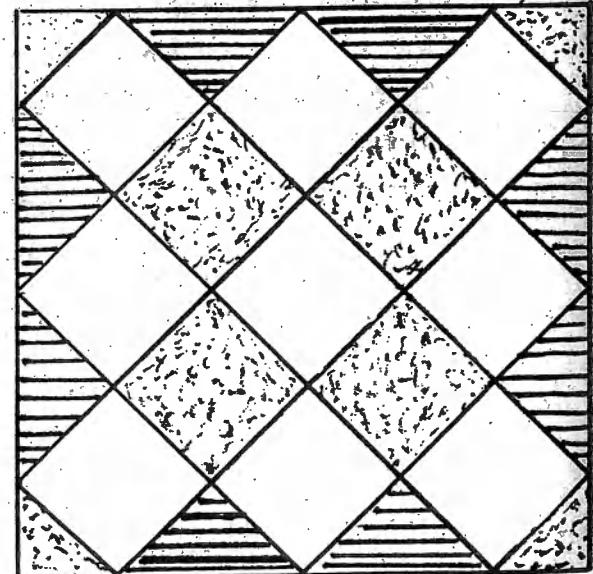
also "Whirlwind"

(No. 3)



Old Fashion Churn Dash

(No. 4)



Deluxe Churn Dash

CHURN DASH

What does a "Churn Dash" block look like? That depends apparently on whom you ask!

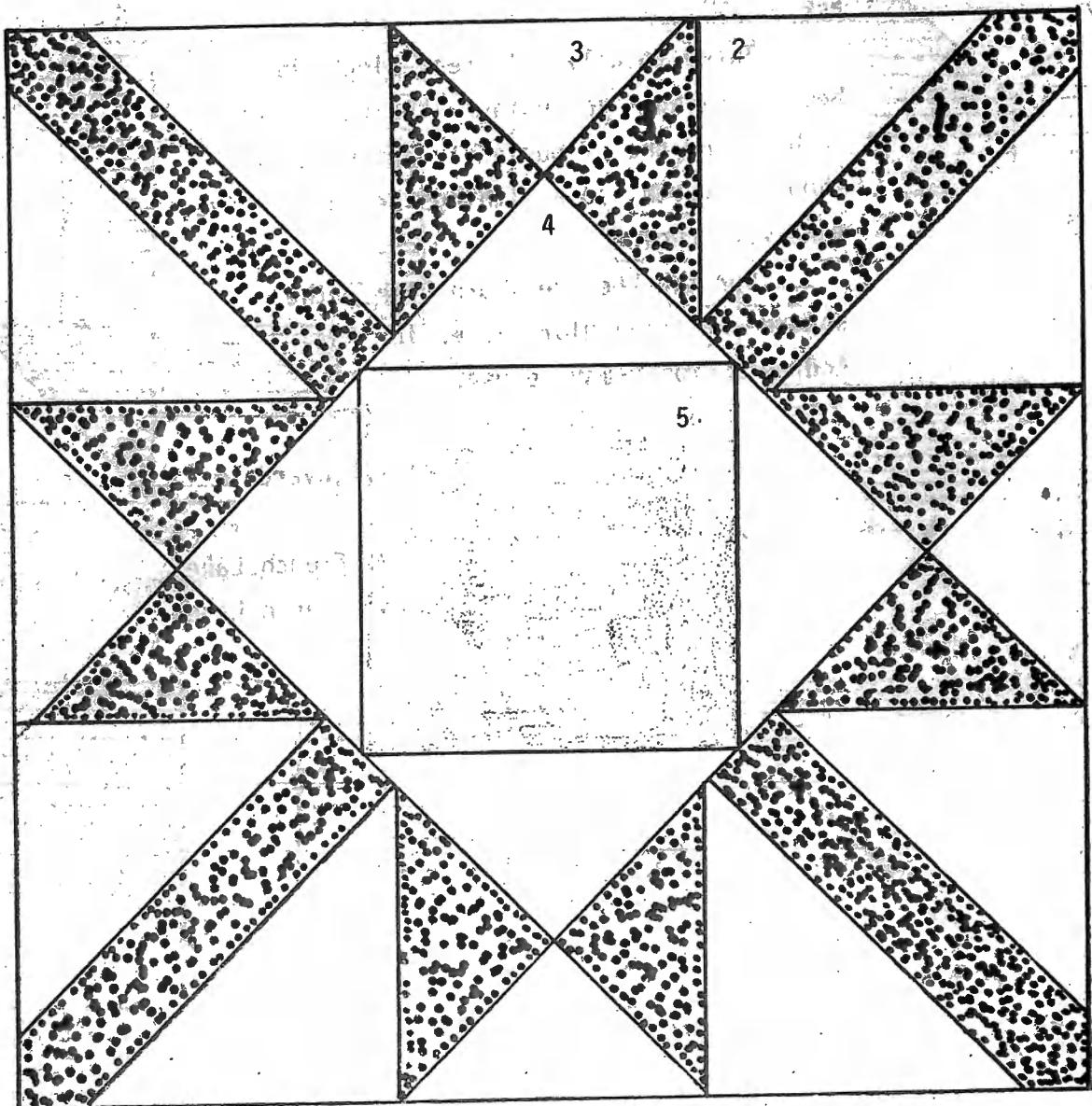
Three totally different blocks have been received - including a "Deluxe Churn Dash" - and one of our early authorities shows a fourth, so all things being relative, take your choice!

For the "Deluxe Churn Dash", the square and triangular pieces for "St. Andrew's Cross" may be used.

1. Coverdale
- 2.
3. French Lake
4. French Lake

WORK PUBLISHED IN 1928
BY THE AMERICAN
ANTIQUE
SOCIETY
REPRODUCED BY THE AMERICAN
ANTIQUE SOCIETY

Turnabout T



TURNABOUT T

The symmetry of certain capital letters appealed greatly to our forefathers, who were ever in search of sources of inspiration for new quilt designs.

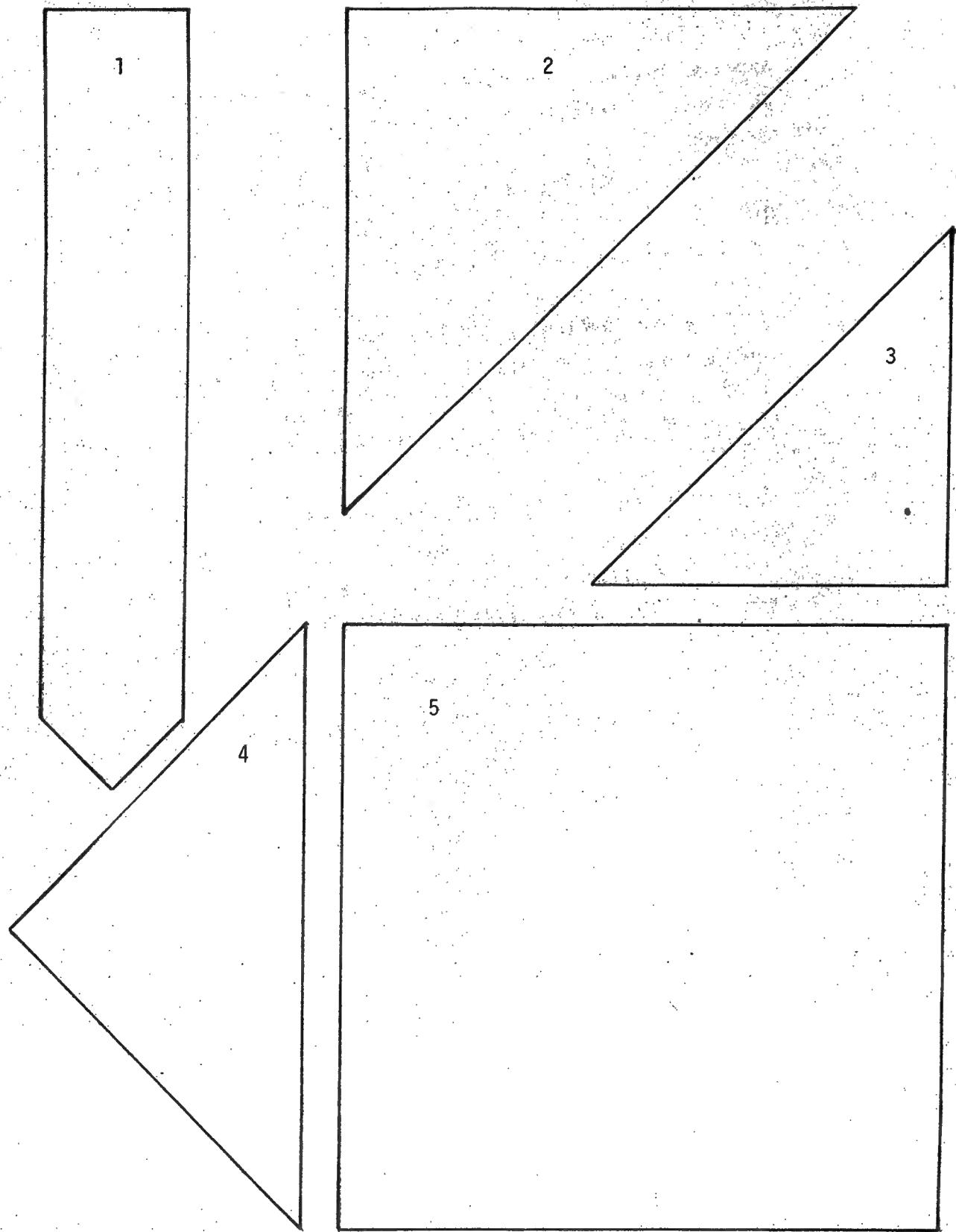
Perhaps no letter provided more ideas than did "T". We have the relatively common "Double T", the less common "Mixed T" and the relatively rare "Turnabout T".

We are particularly fortunate in having received a block of this last venerable old pattern found by one of our members as she began her spring cleaning - just in time to fit it nicely into our book.

Each block is 12"x12". The suggested set calls for corner blocks to match the central block in size and color with white strips between them. Because of the tricky portion of the "T" actual size patterns are given.

- Fredericton

Turnabout T



PUSS - IN - THE - CORNER

No.1. This particular "Puss-in-the-Corner" resembles none other that we have found. It is a pleasing way of using up the tiny odd bits of fabric one can't bear to discard. However, if you value your time more than your one-inch square scraps of fabric, don't consider this one!

All pieces are either 1" squares or 1"x2" rectangles, with a single print used in the three central squares and meeting co-ordinated plain color in the corner L.

The maker recommends setting the blocks together directly (block on block) with one color running diagonally.

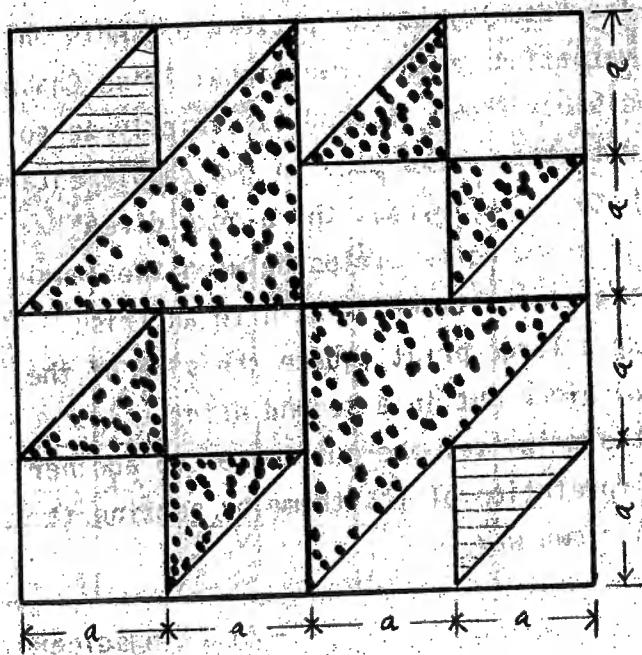
- Lr. Kingsclear

GRANDMOTHER'S PATTERN

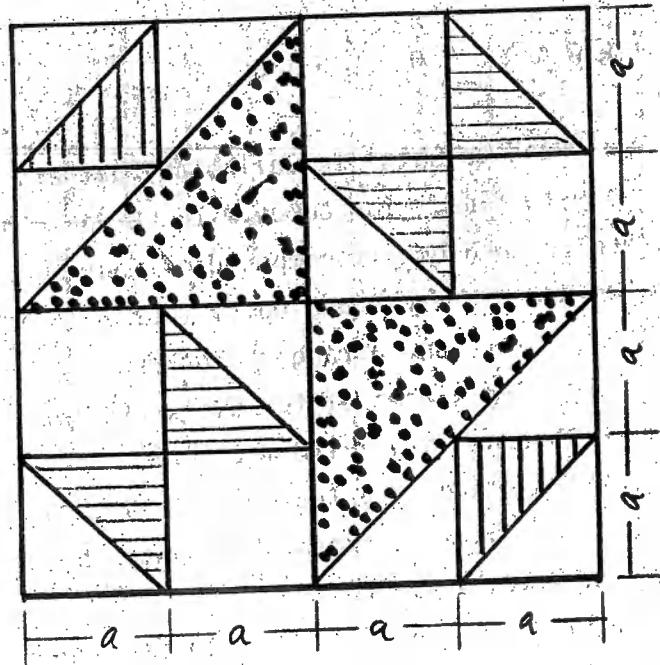
No.2. "Grandmother's Pattern" is the name we received for this pattern. The square block measures thirteen inches overall, and is comprised of four $6\frac{1}{2}'' \times 6\frac{1}{2}''$ blocks, each in itself made up of four $3\frac{1}{4}''$ square blocks. The arrangement alternates two color checkerboard blocks with blocks of three pieces of a third color and one repeat from the checkerboard colors. The blocks in themselves are pleasing, but the overall effect would be quite interesting since the three and one blocks, if joined, form a large square and frame. "Grandmother" was a clever lady!

- Baker Brook

The Triple X



Old Maid's Puzzle



THE TRIPLE X

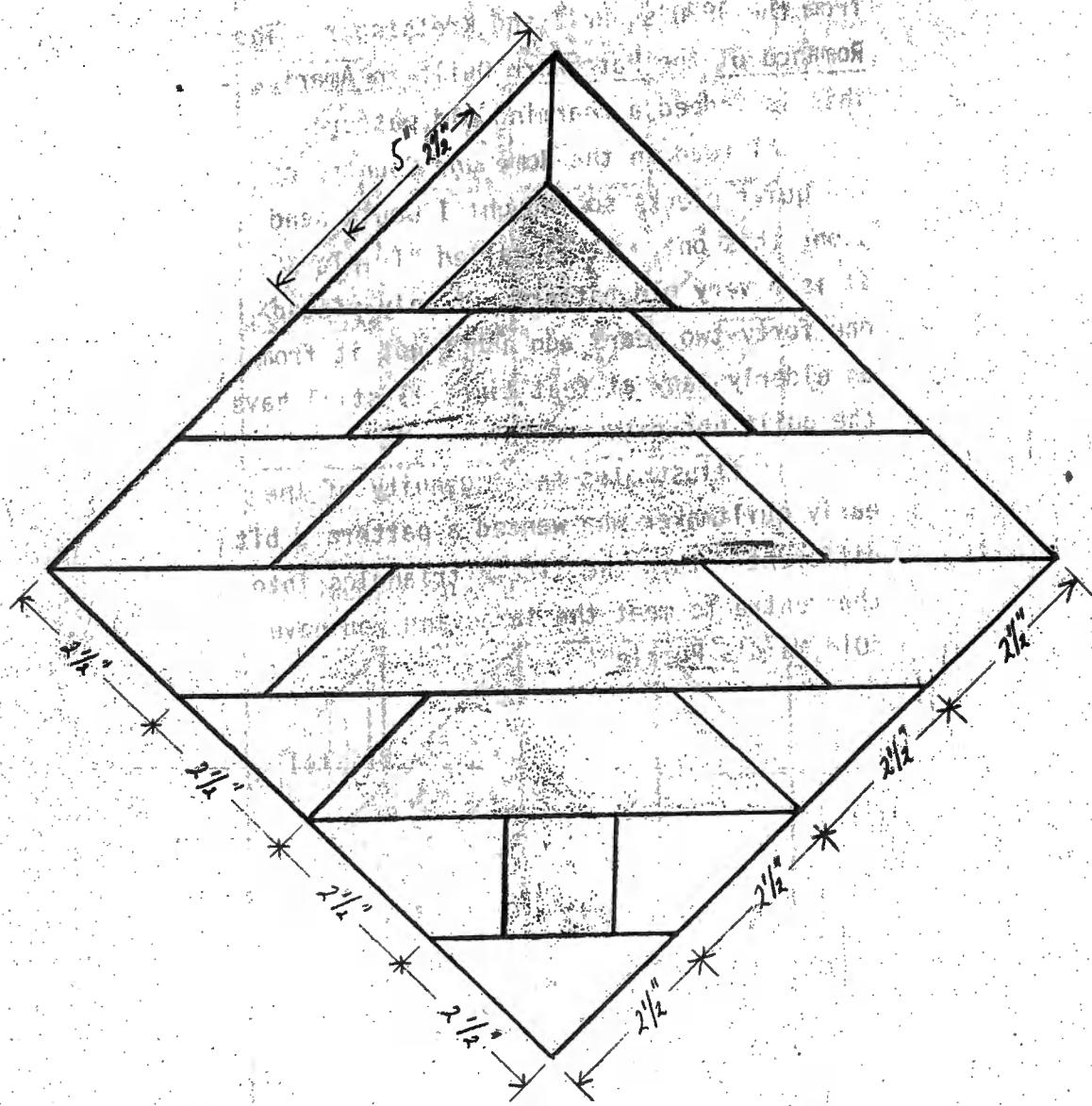
Whether we call this "The Triple X" as does the kind lady who sent it to us or "Double X" as in one of our American books from the 1930's, Hall and Kretsinger - The Romance of the Patchwork Quilt in America - this is indeed a charming old pattern.

"I read in the Home and Country of the quilt blocks so thought I would send along this one. It is called "Triple X". It is a very old pattern. I only pieced one forty-two years ago and I got it from an elderly lady at that time. I still have the quilt but rather worn".

It illustrates the ingenuity of the early quiltmaker who wanted a pattern a bit different - turn the little triangles into the centre to meet the large and you have "Old Maid's Puzzle"!

- Bristol

The Pine Tree



THE PINE TREE

A Pine Tree! This block is both the simplest and the most pictorial we have yet seen, and it is unlike any in any of our sources. An original?

Many "Pine Tree" patterns exist, and some date well back into colonial days. We have even heard that during the American Revolution the ships of at least one colony bore a pieced pine tree block as their national flag until a more official emblem was proclaimed. How proud the ladies piecing them must have been to see such flags flying over the ships at anchor!

Here in New Brunswick the King's Arrow for many years was used to mark those trees of a size large enough to serve as masts and spars for the King's Navy. Needless to say, they marked Pine Trees.

The block is best done in two greens - medium light for the branches and a dark shade for the trunk - with a background of white.

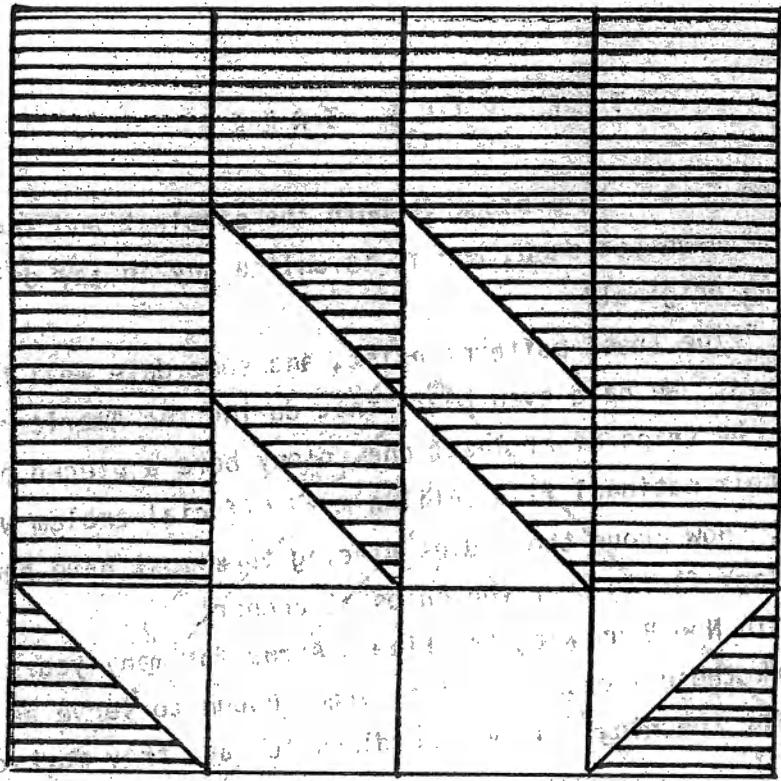
For maximum effect, we suggest turning the blocks on edge so the trees stand upright and alternating pieced and plain blocks - to quilt in another tree pattern, or even a regal theme, such as the Prince of Wales feathers! Or set the blocks (on tip) together with medium-light green strips, joined at the corners by squares of the darker green.

Great care is necessary to fit the blocks together. Try folding the green strips in half and matching the centres of the long sides together - otherwise the white pieces for the ends won't be the right length.

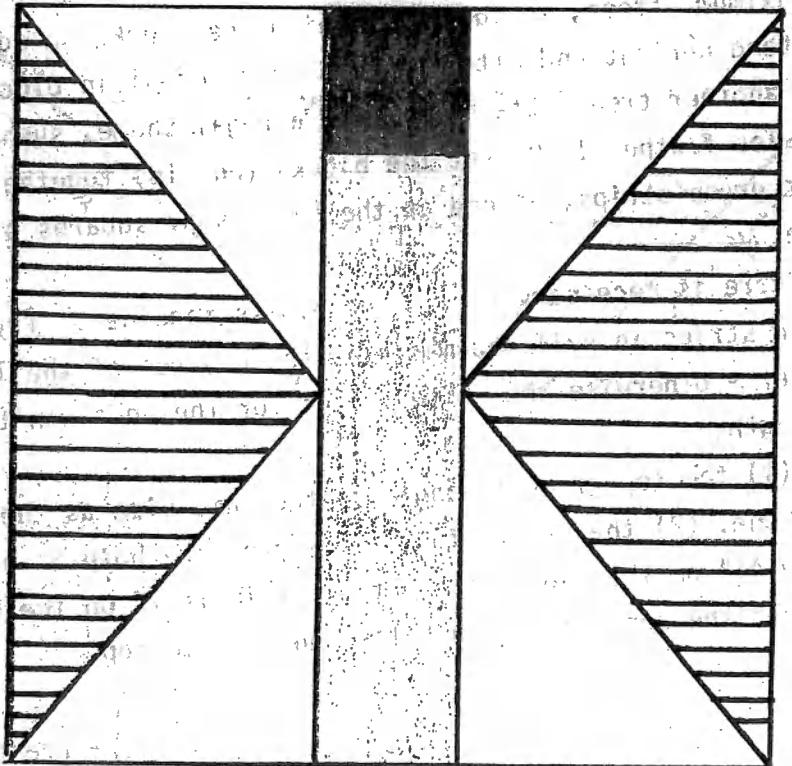
Note: (1) the top green triangle is the same size as the bottom white one. (2) the centre two long strips are both 8" on the long side and 4½" on the short; the bottom strip is 7" on the bottom and 3½" on top; the upper is 6" on bottom and 2½" on top.

- French Lake

Ship of Dreams



Le Papillon



SHIP OF DREAMS

The "(Little) Ship of Dreams" seems to be a N. B. favorite. It appears in none of the American books on pieced quilt patterns which we have found, although it was represented in the "Tradition + 1" exhibits of quilts made in Eastern Ontario prepared for circulation by Queen's University, Kingston, Ontario in 1974, and shown at the Beaverbrook Art Gallery in Fredericton from March 10-31, 1975. Two colors are sufficient, though the boat may be done in a third.

The row of plain (usually blue) squares may be placed under the boat (as water) or above the sails (as sky). This row makes the block square, and may be omitted if the blocks are being set with plain strips.

Nautical themes are suggested for the quilting, such as anchors and waves, and the use of a plain colored back easily gives a reversible quilt.

- St. Isidore

- Anagance

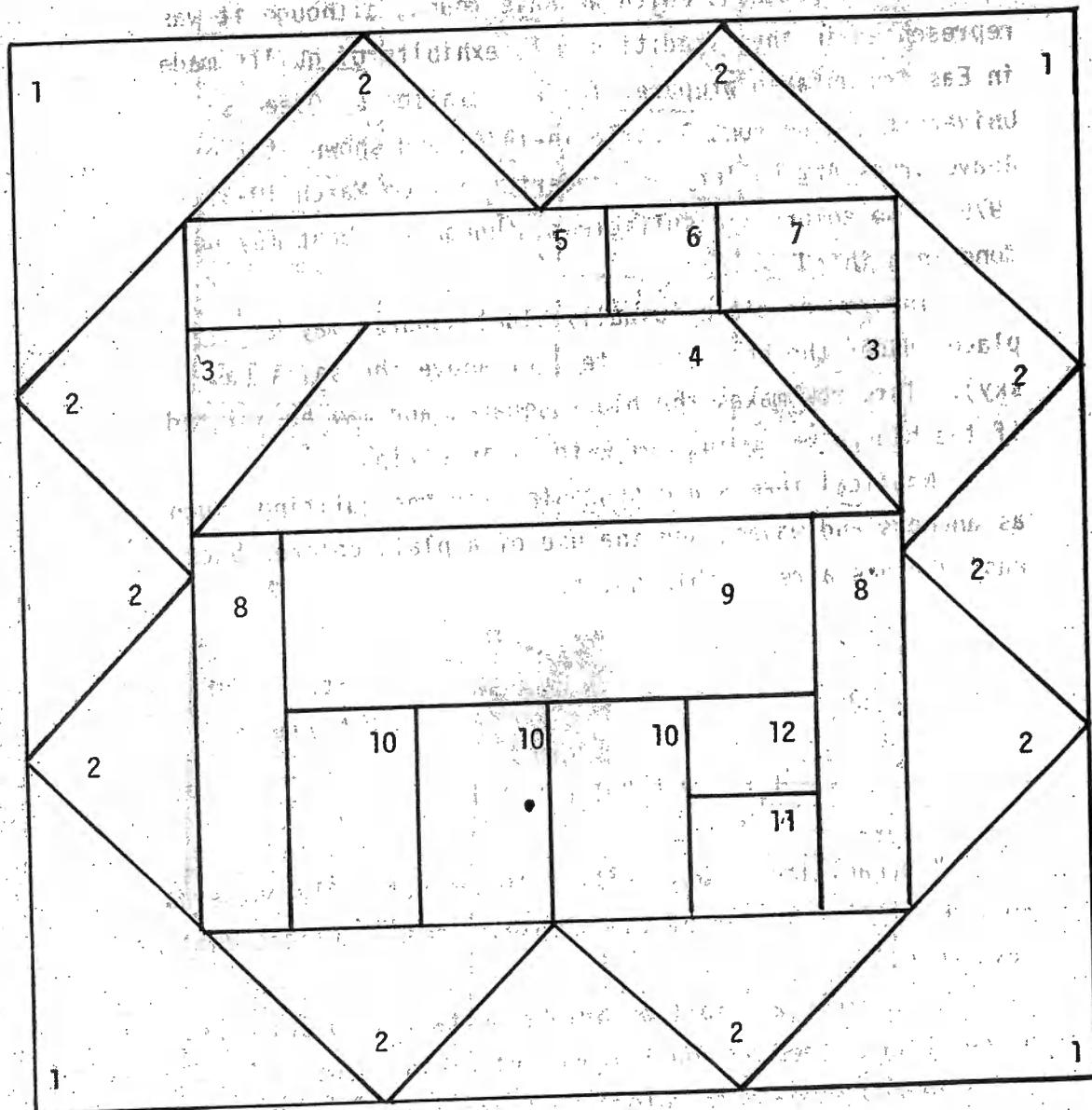
LE PAPILLON

"Le Papillon" - Butterfly. Pieced butterfly patterns abound but this is one of the simplest, most stylized that we have seen.

In appropriate soft or bright butterfly colors, the pieced blocks need an equal amount of plain space (in a suitable and compatible color) to flutter across. May we suggest piecing each block in three sections: 1. black head to grey body; 2. and 3. each wing. Fold section (1) in half, match to point of yellow wing triangles, one on each side. Sew from centre to ends - for safety!

- St. Isidore(?)

Our House



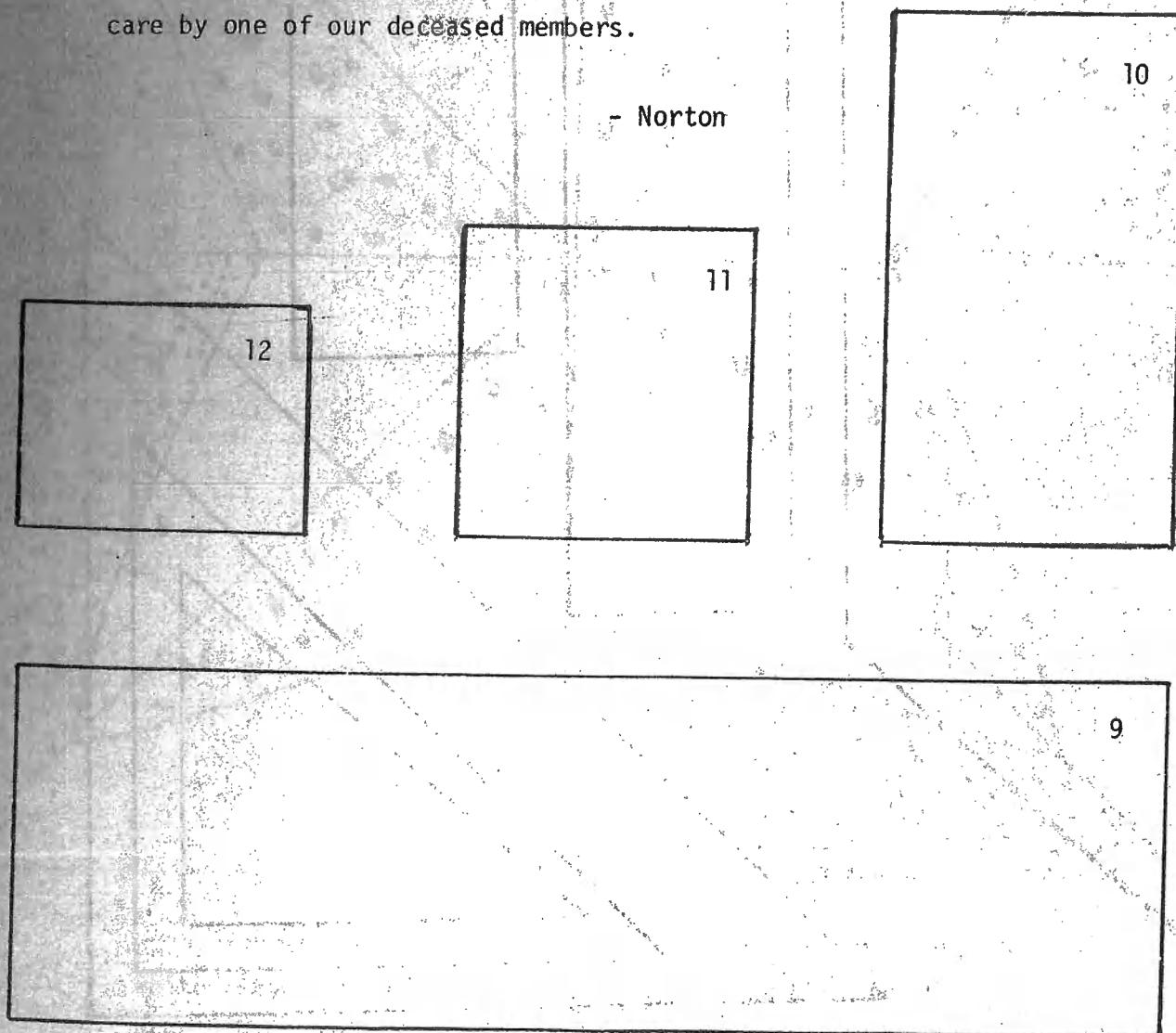
OUR HOUSE

This novel house pattern is done in many different print and plain materials. The door is plain brown; three house pieces surround it in beige; corner posts, window and roof each a different print; chimney, solid red. After that, the pieces having the same relationship to the house itself are done in the same fabric. For example, the lower corner triangles are solid green; the sppers, solid yellow.

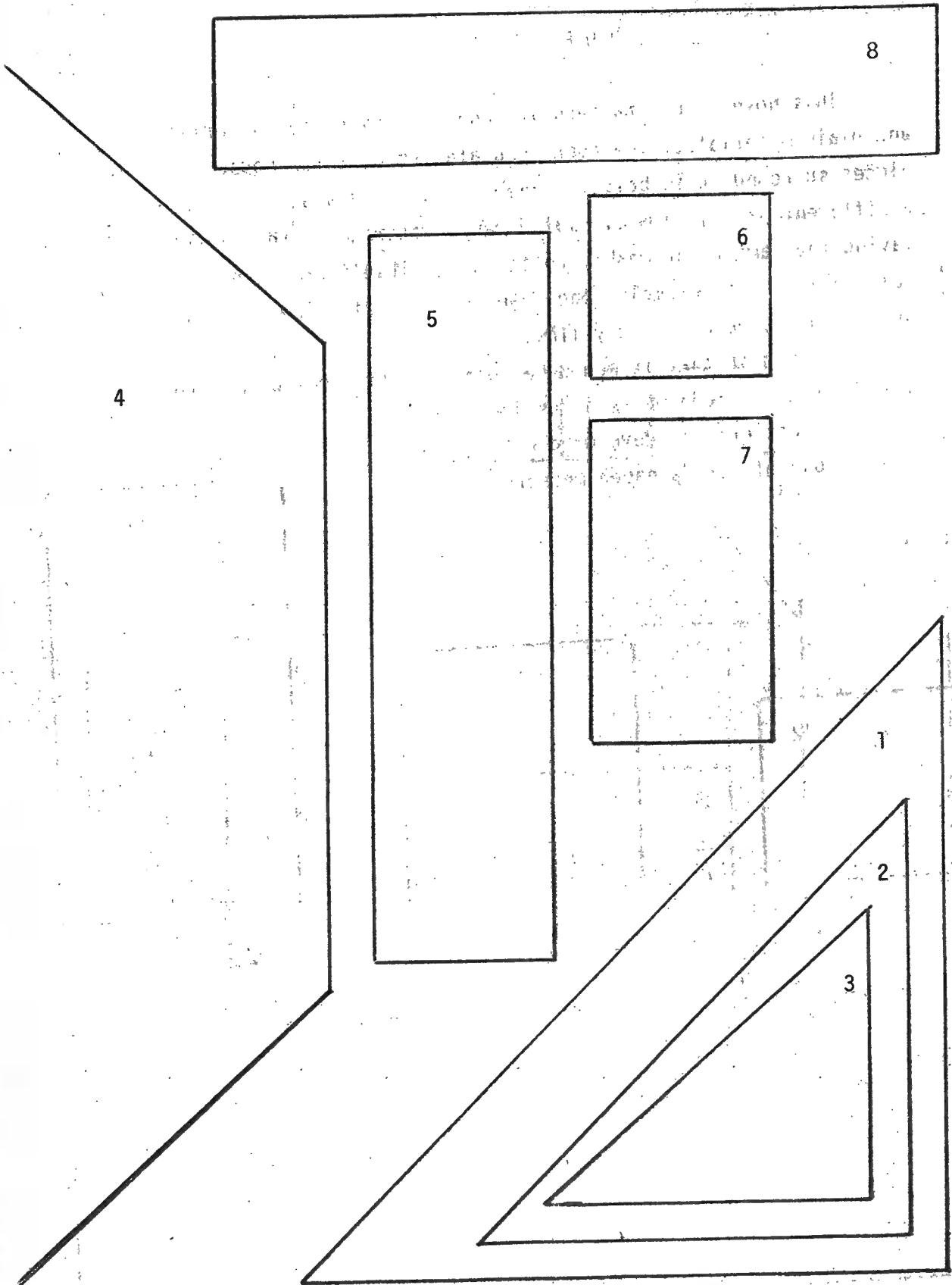
We suggest that it would be most effective set with large plain blocks or made up as a cushion cover.

The pattern was developed with great care by one of our deceased members.

- Norton

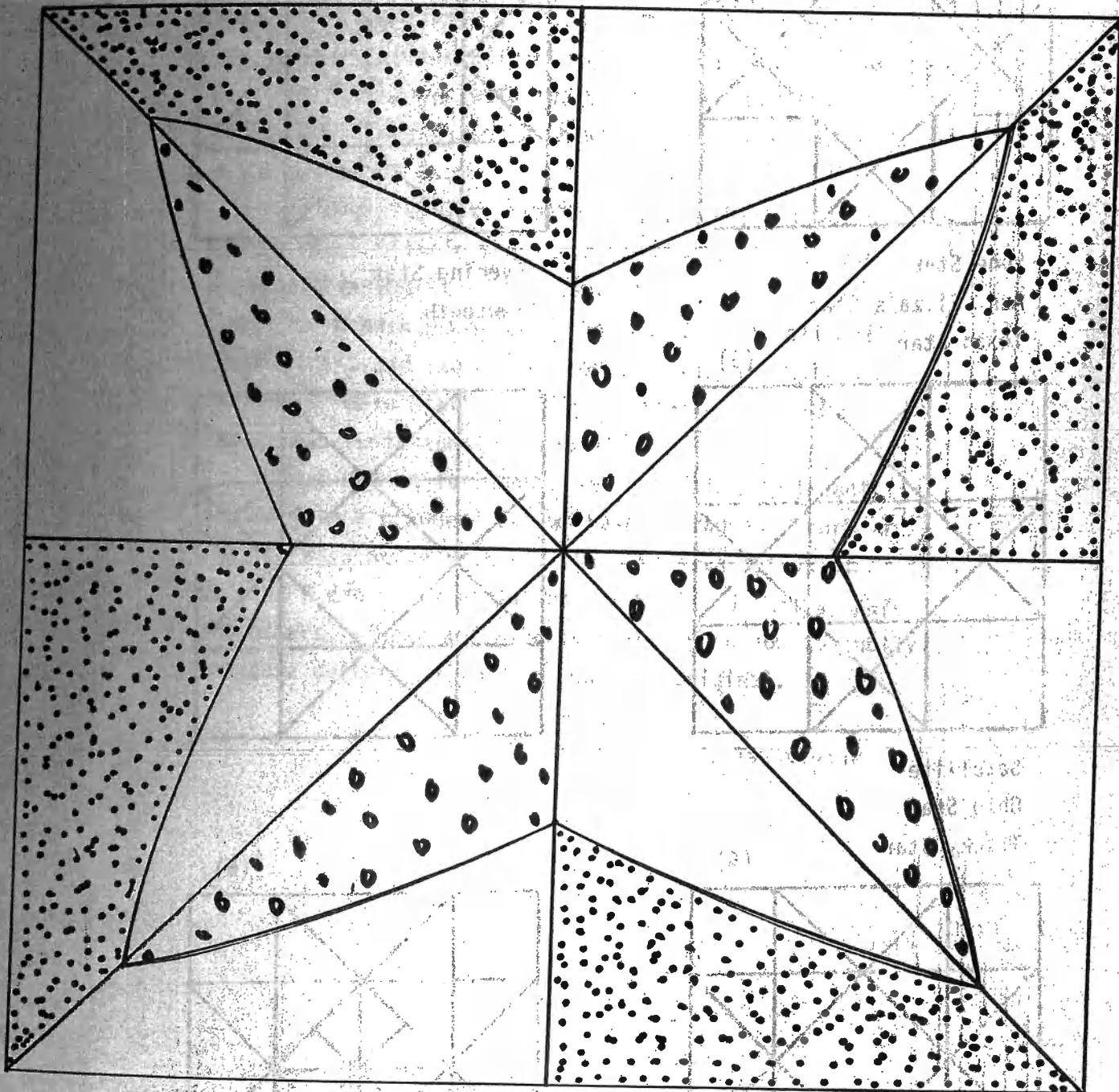


Our House



L'ETOILE

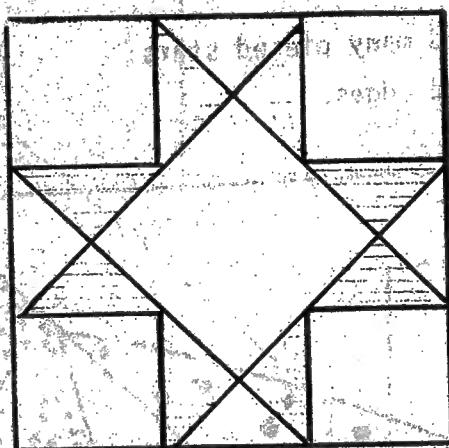
Large stars, small stars, few and many pieced stars:
here is a four-pointed star with curved edges.



Pieced from two vivid and contrasting prints with white. Every piece in this star has one gently curving edge. We would not recommend this pattern for beginners.

Star Variations

(1)

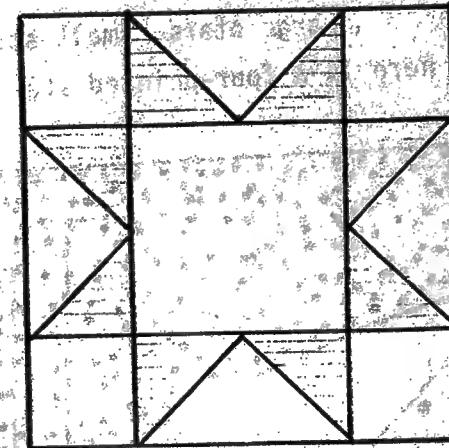


Lone Star

Aunt Eliza's Star

Texas Star

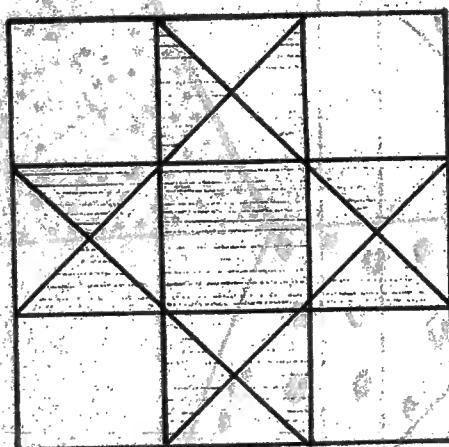
(2)



Evening Star

Sawtooth

(3)

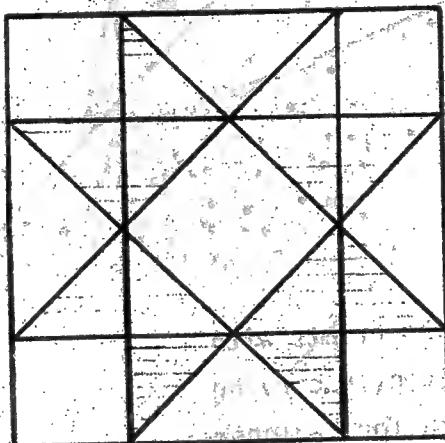


Satellite

Ohio Star

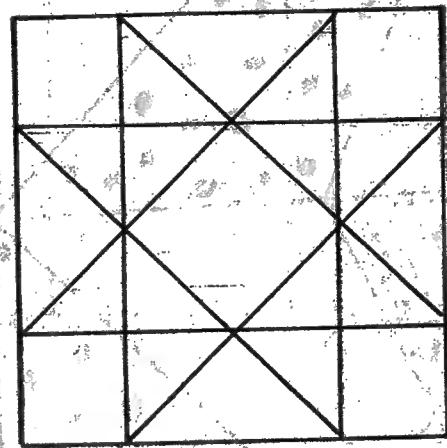
Tricky Star

(5)

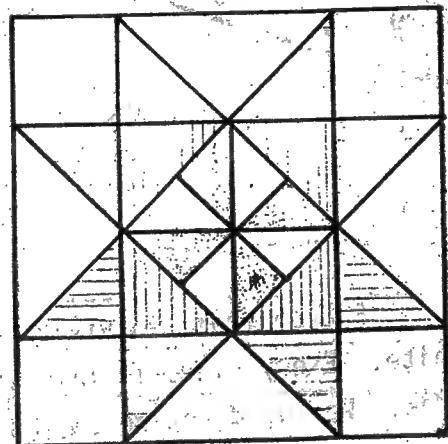


? E'toile

(4)



(6)



Octagonal Star

Martha Washington's Star

STAR VARIATIONS

Start with the basic idea of a star, and it can lead you - anywhere! To help suggest the range of variations possible within one basic approach to the star, we have begun with two patterns which were not submitted, since three which were received are clearly elaborations of them.

To begin we have the "Lone Star" which is also called "Aunt Eliza's Star" and "Texas Star". Second, we have "Evening Star" or "Sawtooth".

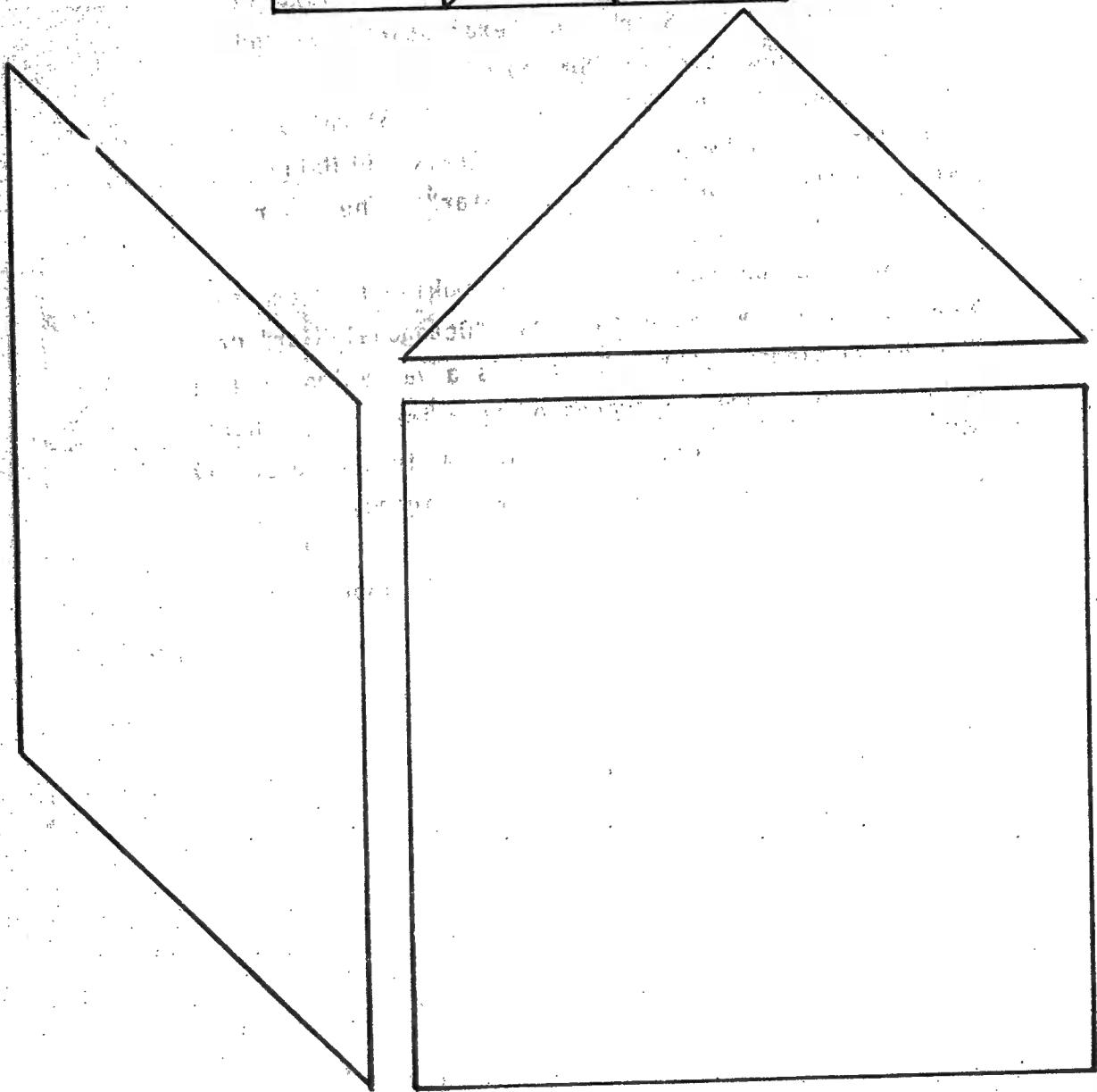
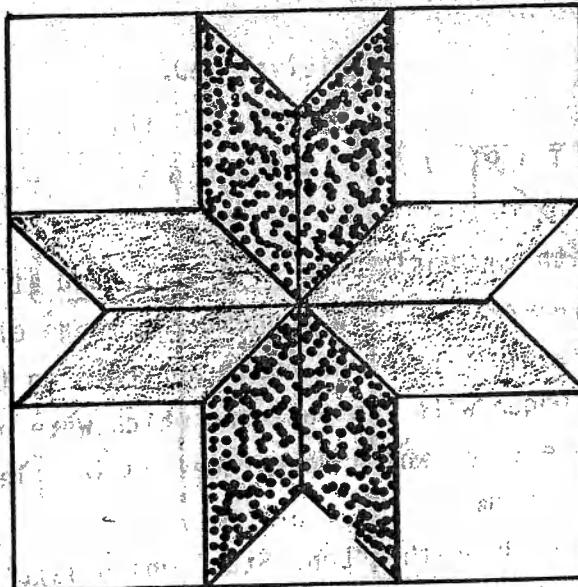
The branch submitting the next (No.3) called it "Satellite", and two of our books (Ickis and Hall) called it "Ohio Star" and "Tricky Star". The other two remain (unfortunately) nameless.

No.6 may be further varied by making that central square into a pinwheel and we have "Octagonal Star" or "Martha Washington's Star"! No.3 is a variation of No.1; No's 4, 5 and 6 are variations of No.2 and surely there are others. These are clearly a lesson in how to subtly change a pattern to produce your own original.

- 3. Tabusintac

Evening

Star



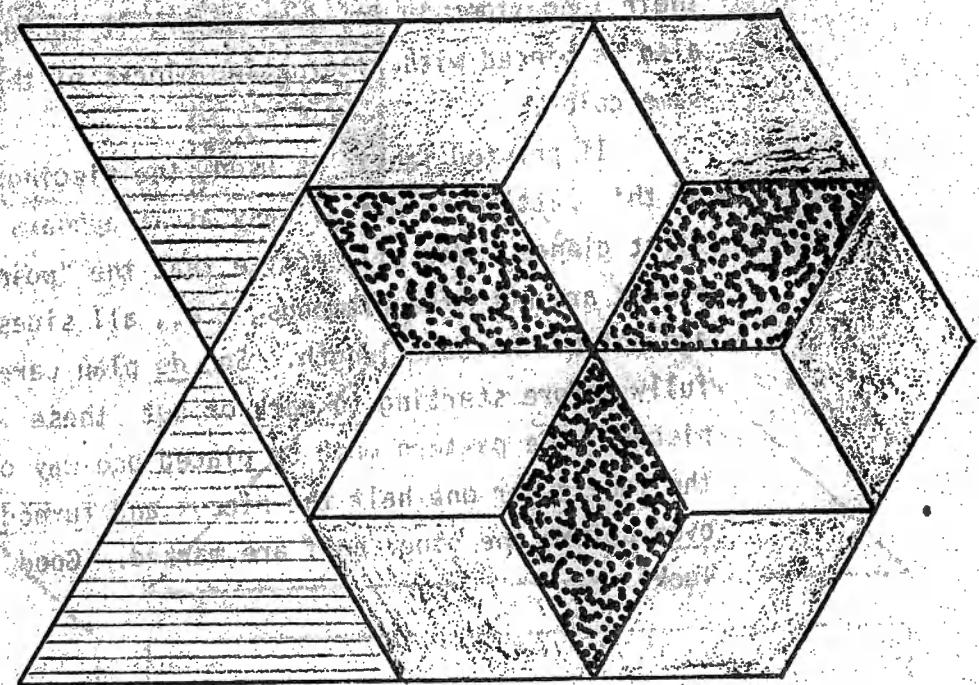
E V E N I N G S T A R

This deceptively simple eight-point star is named the "Evening Star" by its sender. The block received has the pieces adjoining on their long sides in the same color; it could also be pieced with alternating blocks of the same color.

If printed fabric is used, the piecing of this pattern is not as easy as it appears at first glance. You will notice that the "pointed" pieces are not true diamonds, i.e., all sides are not of the same length. So, do plan carefully before starting to mark or cut these pieces. The pattern must be placed one way on the fabric for one-half the pieces and turned over before the other half are marked. Good luck!

- Upham

Watermish



Cut 12

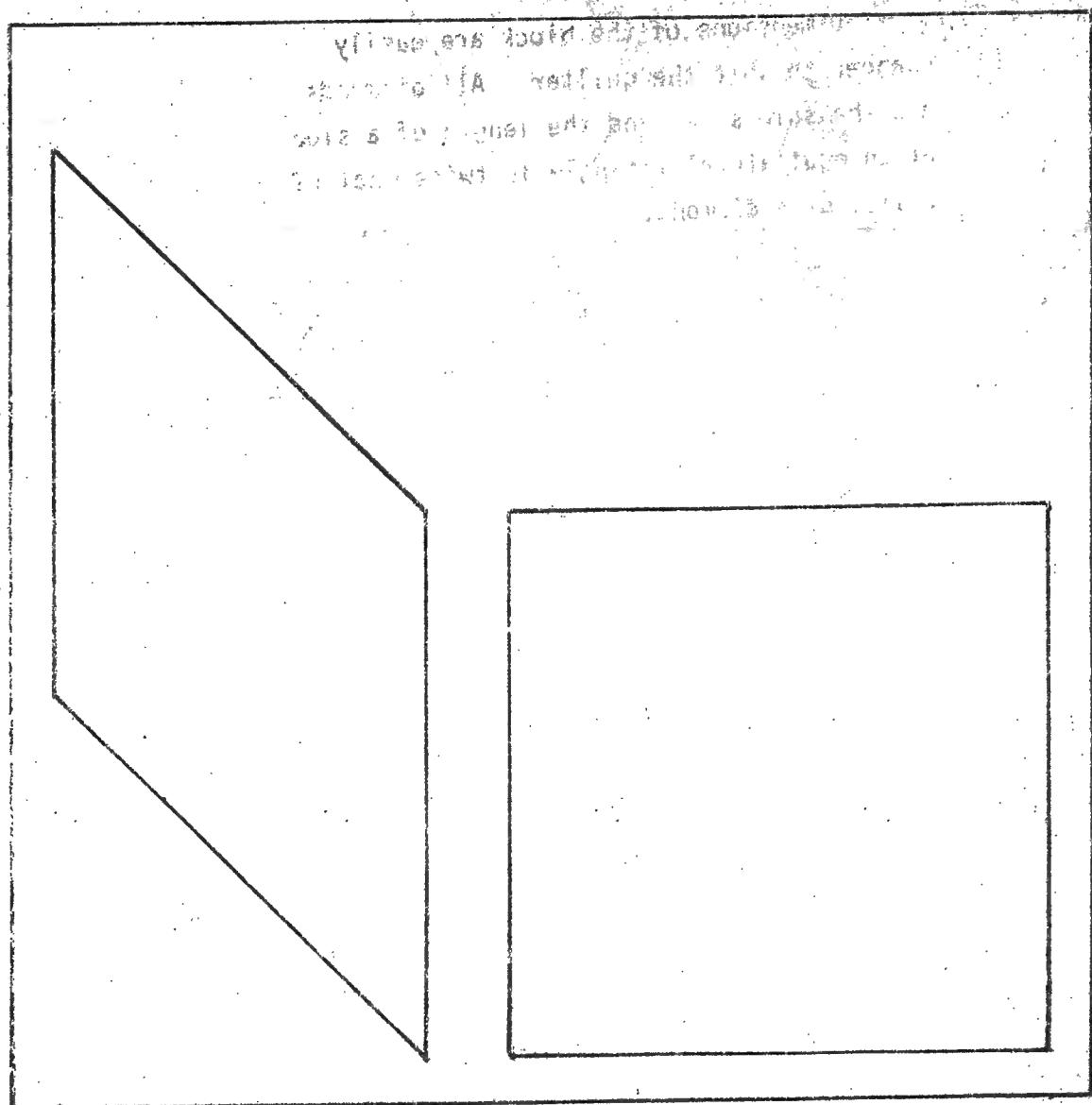
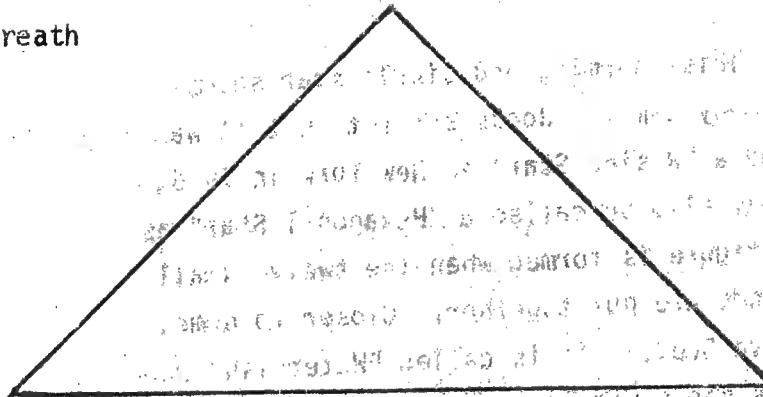
Cut 2

WATERNISH

This charming and simple star seems to have many names. Books suggest that it was called a "Rising Star" in New York in 1925, and may also be called a "Hexagonal Star" as this figure is formed when the twelve small diamonds are put together. Closer to home, in Nova Scotia, it is called "Waternish" when set as shown with large triangles used to join the hexagons into rows.

Dimensions of the block are easily changed to suit the quilter. All diamonds are the same size, and the length of a side of an equilateral triangle is twice that of a side of a diamond.

Laurel Wreath



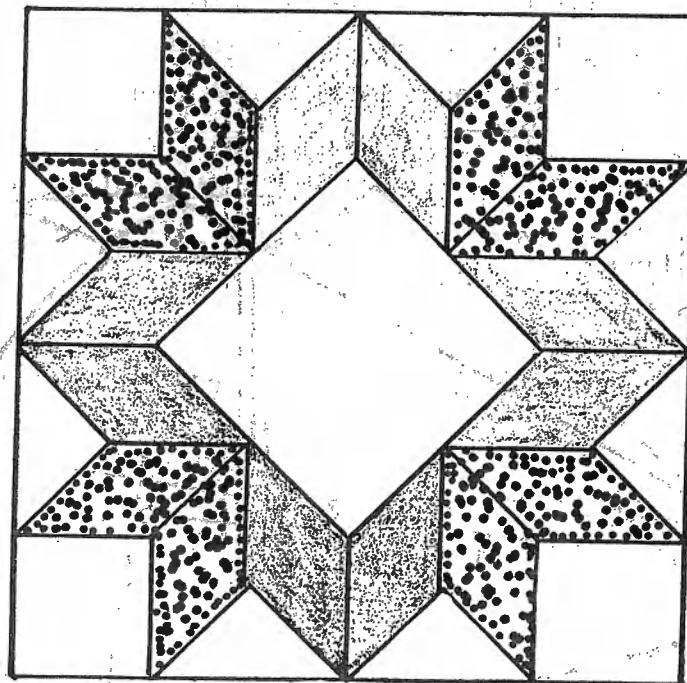
LAUREL WREATH

This simple but effective pattern makes a large (approximately 14½") block. A quilt wouldn't require a great number, and the blocks should work up relatively quickly.

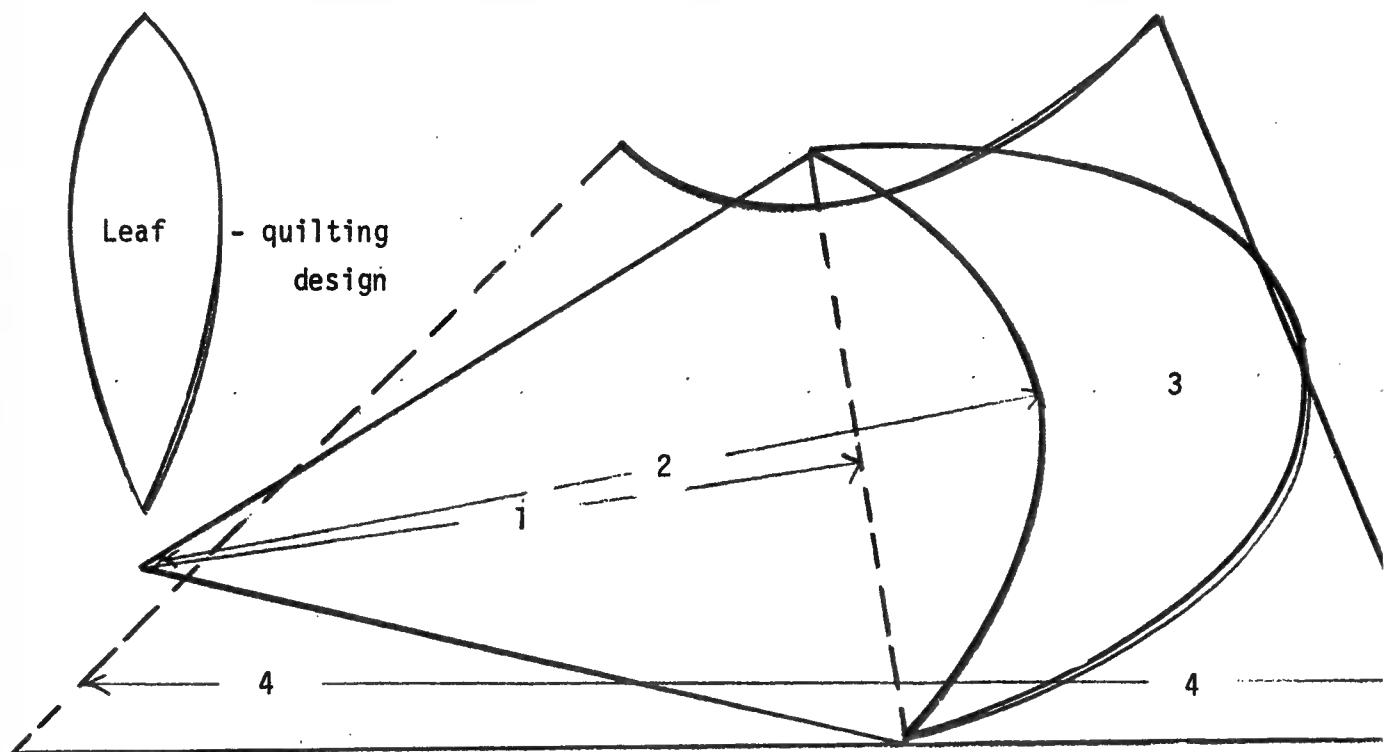
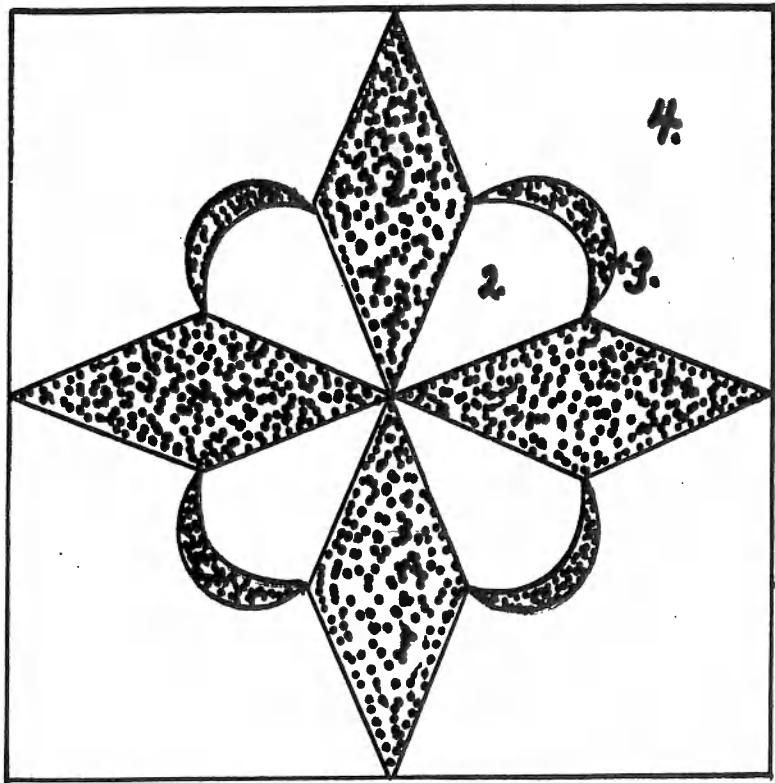
The pattern has several names, including "Star of Many Points", "Star Wide Diamonds", "Many Pointed Star", and "Laurel Wreath".

The central square, outer square and triangles are done in the same (background) color, while the alternating pairs of diamonds are in two complementary colors or patterns.

- Cookville-Midgic
- South Tetagouche



Star and Crescent



STAR AND CRESCENT

The "Star and Crescent" pattern is typical of Pennsylvania, we are told in "Old Patchwork Quilts and the Women Who Made Them". Think of this as part of the milieu of hex signs and other stylized and geometric designs, and you will come closer to understanding its origins, development and derivations.

This culture had little use for book "larnin" in general, and it was virtually taboo for its female population, who at times took out their frustrations by developing incredibly intricate and difficult quilt patterns. Their days were further brightened by the clear and vivid hues of the fabric which they used to incorporate these designs.

The "Star and Crescent" pattern has several other names: "Star of the West", "Compass", "The Four Winds", "Star of the Four Winds", and even "Old Maid's Eyebrows"!

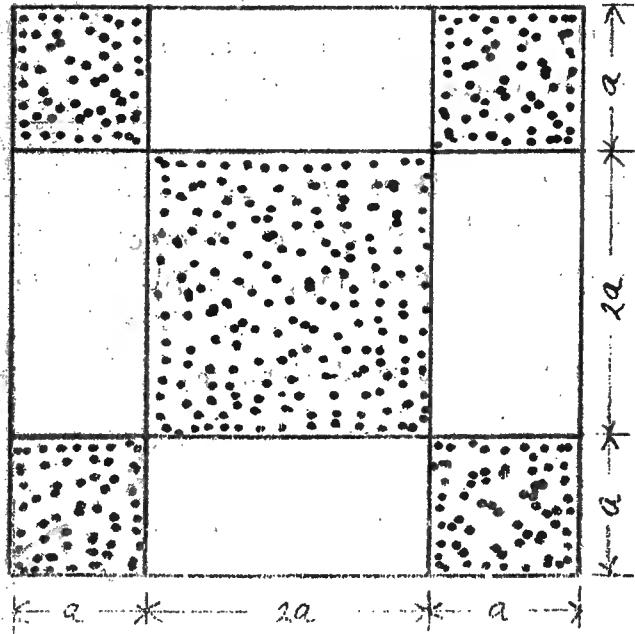
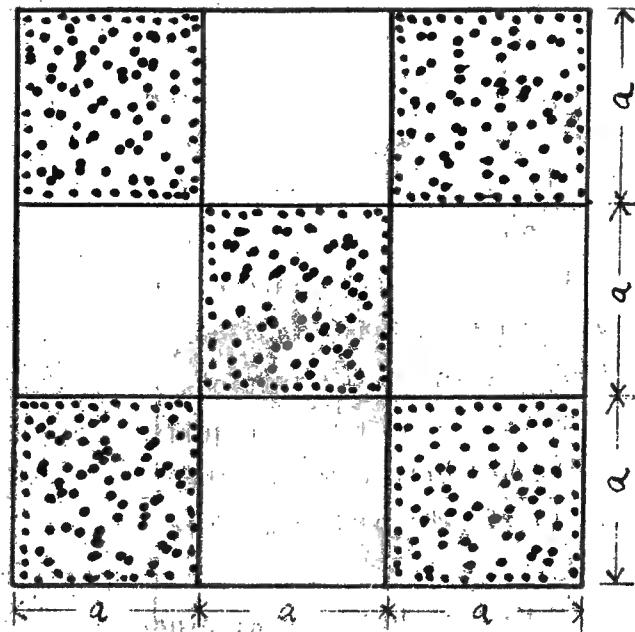
The design does justice to its origins in its stylized geometric simplicity and by the difficulty of sewing together the convex and concave edges of the crescents.

This is a challenge to any quilt expert. It demands appropriate colors, masterful piecing and perfect planning and execution in the actual quilting, to truly do it justice.

The suggested quilting design is used along the outer edge of the large plain area.

- Big River

Nine Patch



N I N E P A T C H

The "Nine Patch" block is without doubt one of the simplest in pieced quilting. Traditionally, it is a favorite for using up left-over scraps. In its most basic form, it consists of nine square pieces, identical in size, five of one color pattern and four of another. (This is one of the group of "one patch" patterns, the criterion being that all patches in the quilt be identical in shape and size. "Grandmother's Flower Garden" is another example - in it all pieces are hexagons; "Baby's Blocks" uses diamonds; "Endless Stairs" (see p.7) uses rectangles; "Yankee Puzzle" (see p.11) uses triangles).

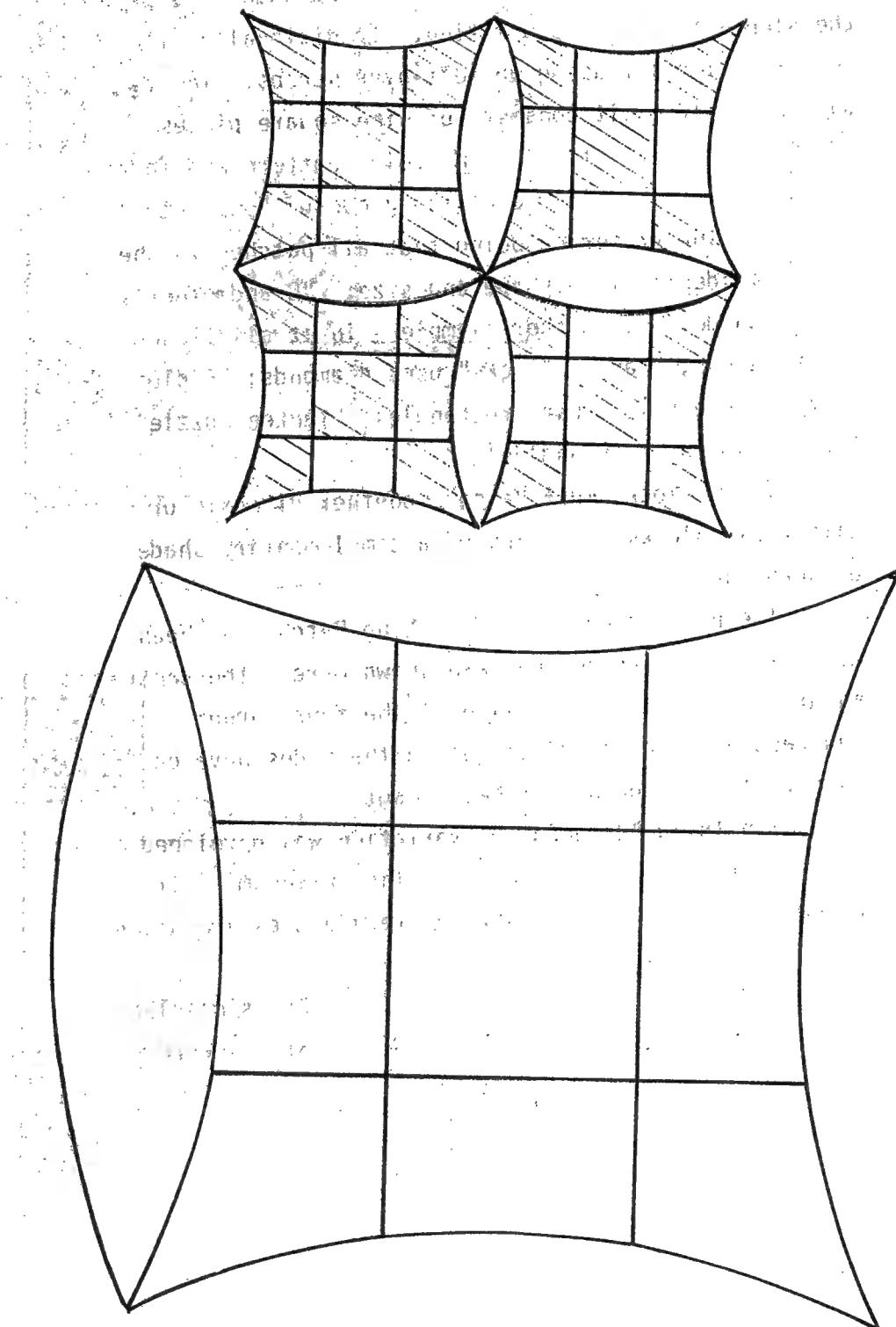
These blocks must be set together directly or with plain blocks or strips of a complementary shade between them.

The basic concept of the "Nine Patch" has been modified in the second pattern shown here: the centre square is four times the size of the four corner squares, and the middle pieces on the sides have become rectangles doubling their length.

The third "Nine Patch" variation was developed early in the twentieth century. The curves make it rather tricky, so actual size pattern pieces are given.

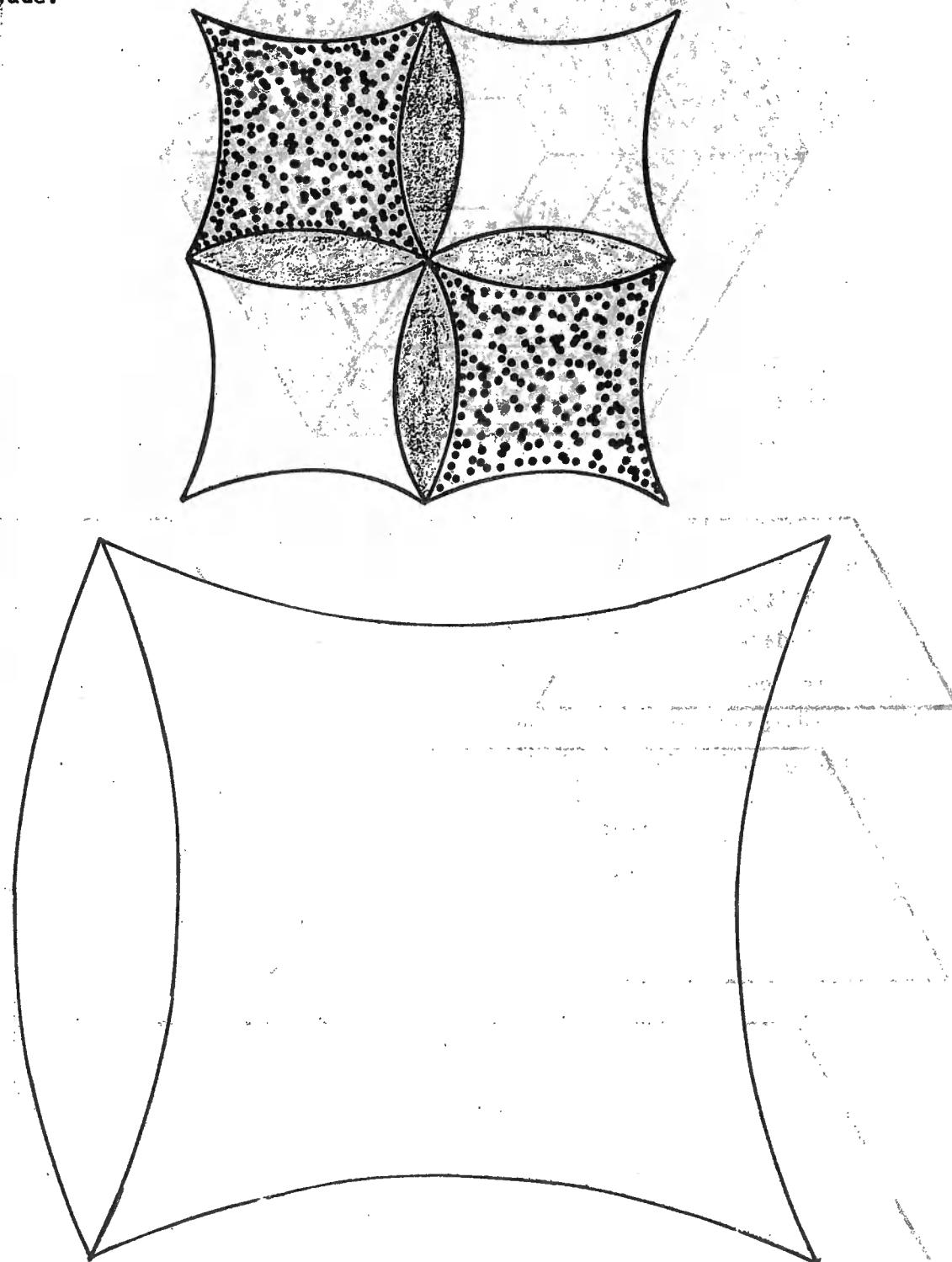
- Lr. Kingsclear
- St. Isidore

Nine Patch

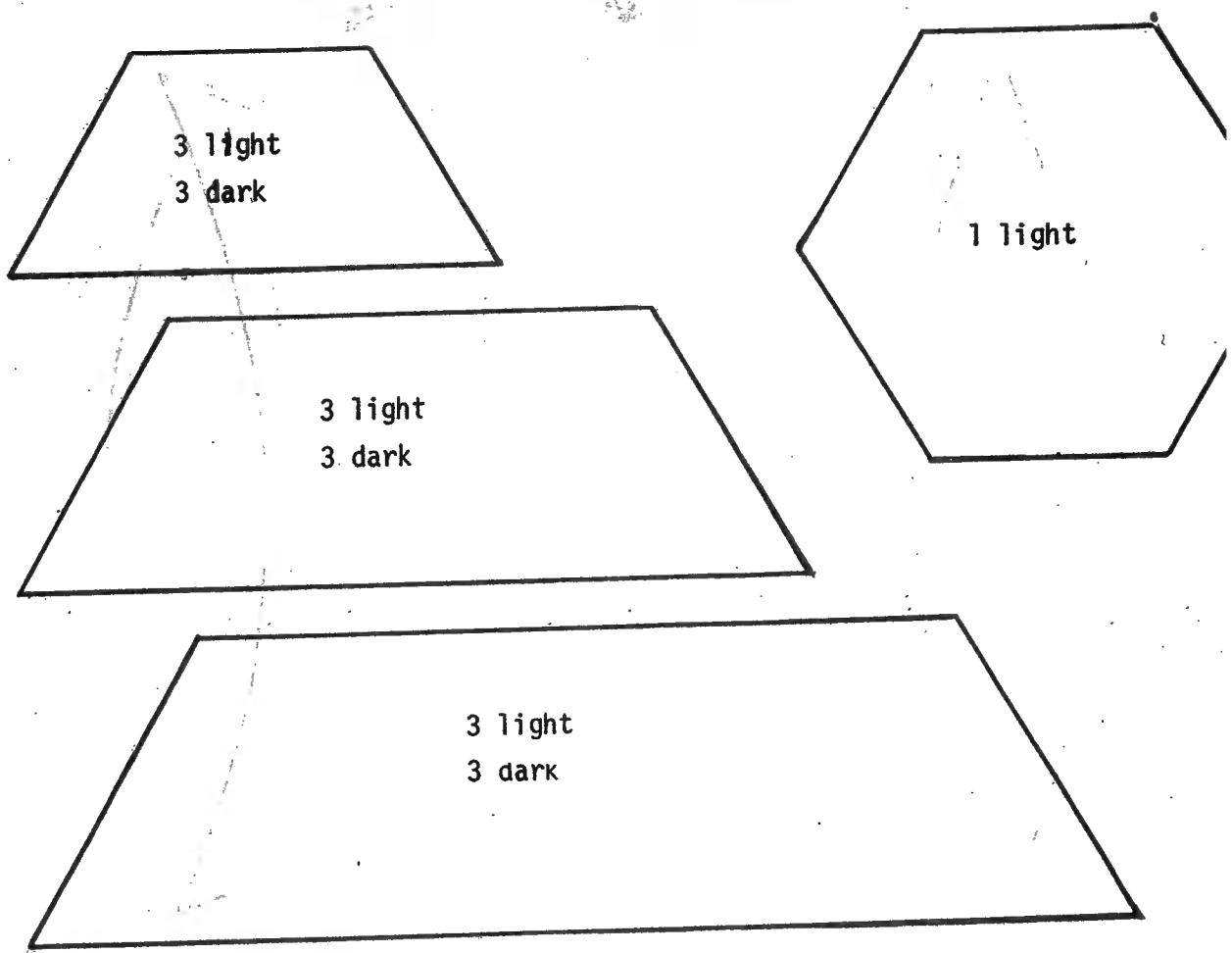
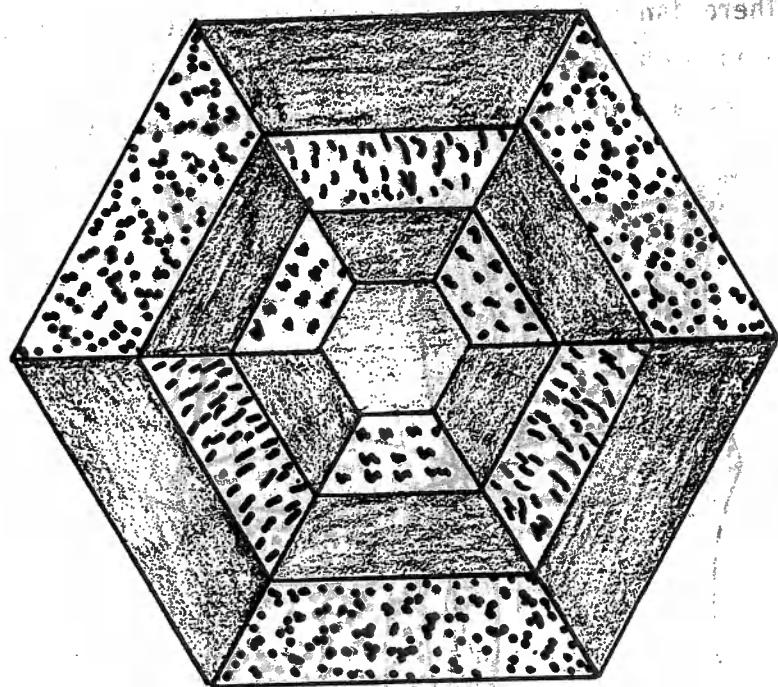


WHISPERING LEAVES

The "Whispering Leaves" pattern is not for the novice quiltmaker. There isn't a straight line in it. The same shade of solid green is used throughout for the leaves, while alternate larger pieces are in one print and a complementary plain shade.



Spider's
Web



SPIDER'S WEB

The "Spider's Web" is an appropriately named pattern, which goes back at least to the 1930's and probably before that.

The design begins and ends with a hexagon. A smallish hexagon (about $1\frac{1}{4}$ " on each side) is in the centre, surrounded by three rows of progressively larger strips which make a larger and larger hexagon. The final block is 6" long on each side.

For effectiveness, plain strips alternate with patterned ones both in the same row and in adjoining rows, so that a print piece never borders on a print.

In the block received, the solid color was carefully arranged so that the palest was in the centre, the deepest in the outside edge - most effective.

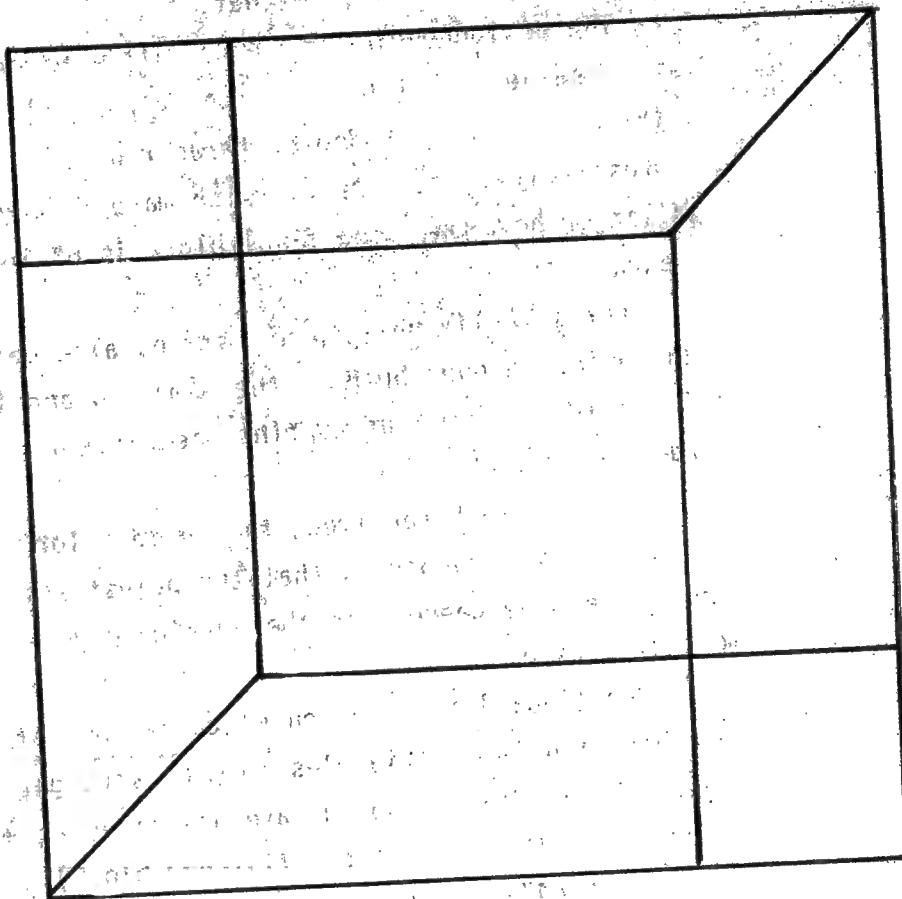
The final large hexagon block may be set together with large triangles to make straight rows. (Each triangle would have all sides equal in length to the side of the finished block).

Quilt 84"x95" with 6" border requires forty-six full blocks and six half blocks, if set block to block.

- Upham

G E O M E T R I C D E S I G N S

(No. 1)

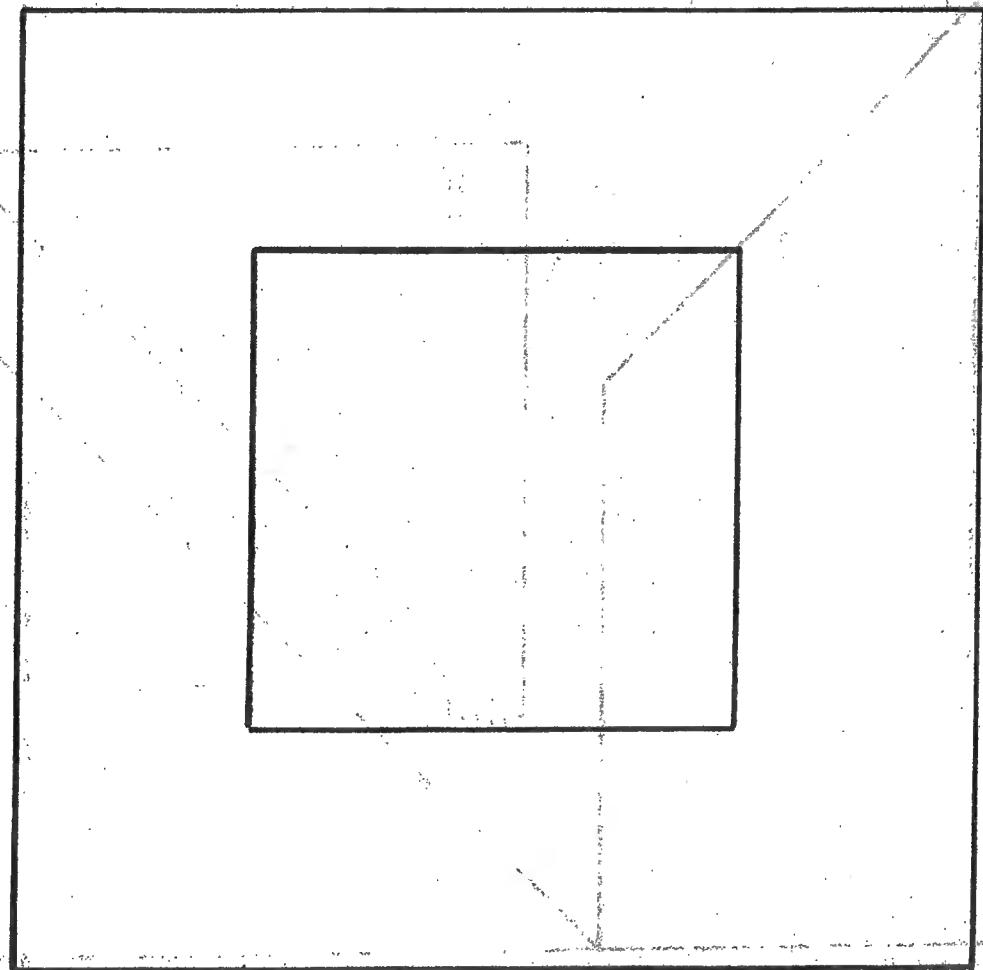
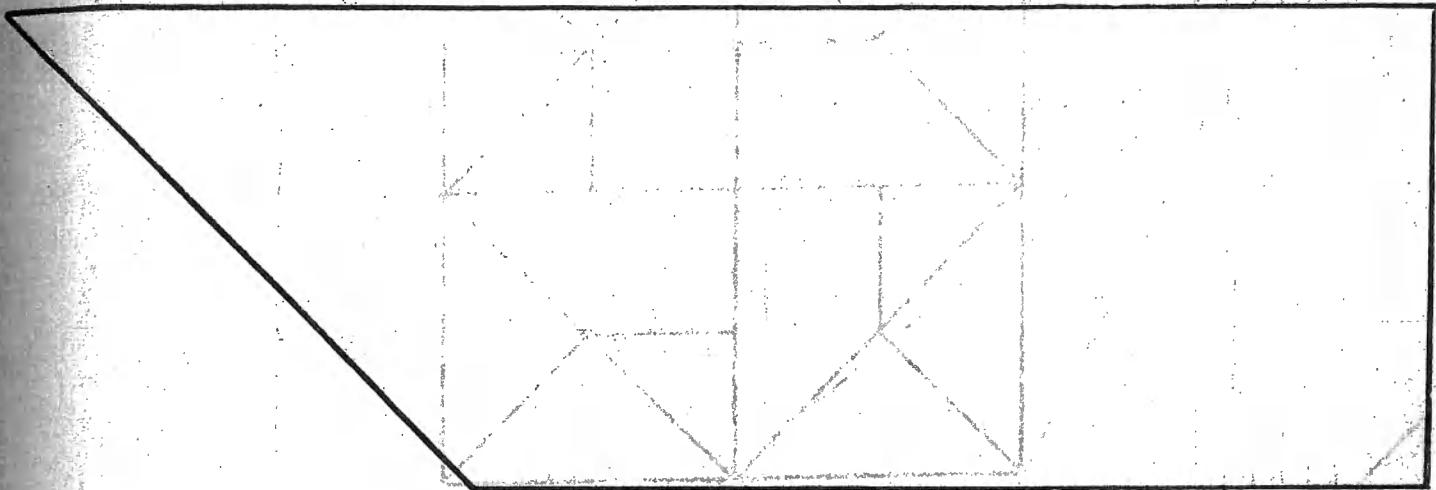


We have no name for this interesting series of geometric designs from St. Isidore.

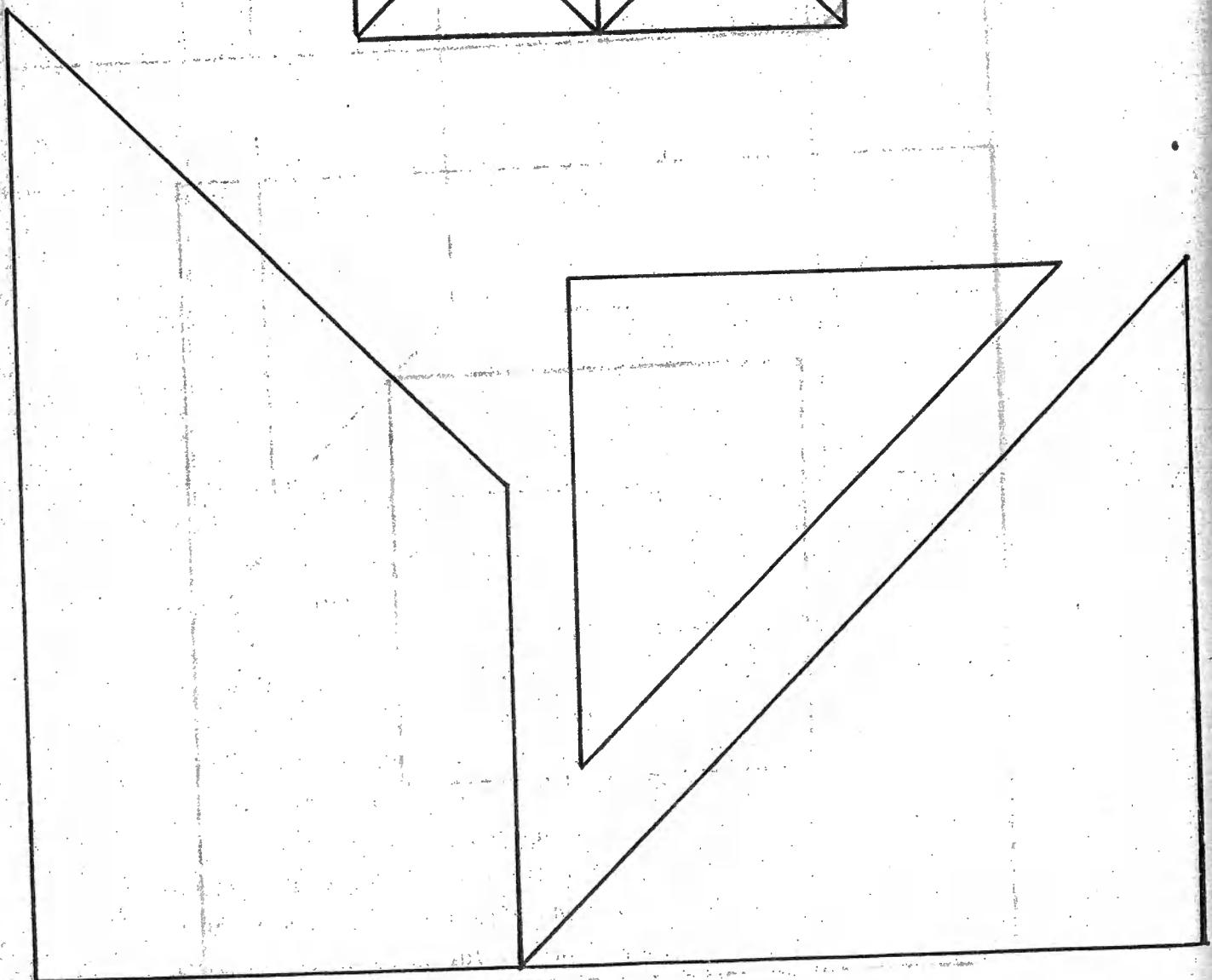
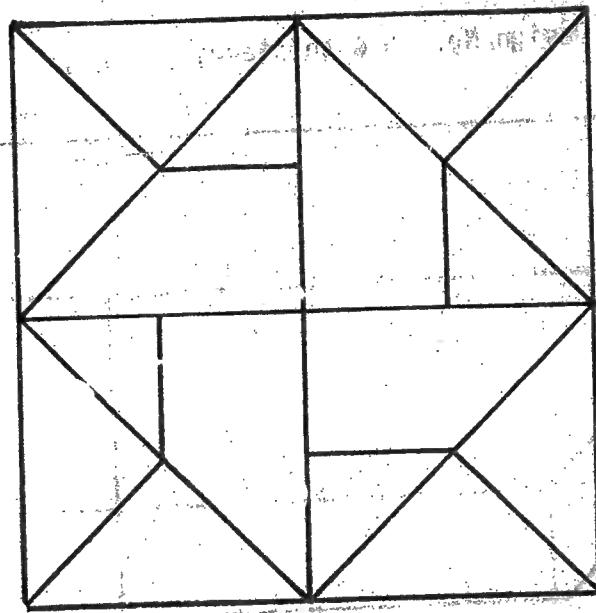
No. 1. The first resembles a picture frame. Perhaps in piecing it one would use an interesting print for the large central square, with two solids in related colors for the frame. The pattern is similar to Aunt Martha's "Lucky Clover Quilt" but sufficiently different in proportion to warrant its inclusion here.

The other three designs are even more abstract. Name them and color them accordingly as they touch your imagination. Note that No's. 3 and 4 are both basically the same block repeated four times, differing only in the arrangement of the block.

Geometric Design No.1 - with pieces

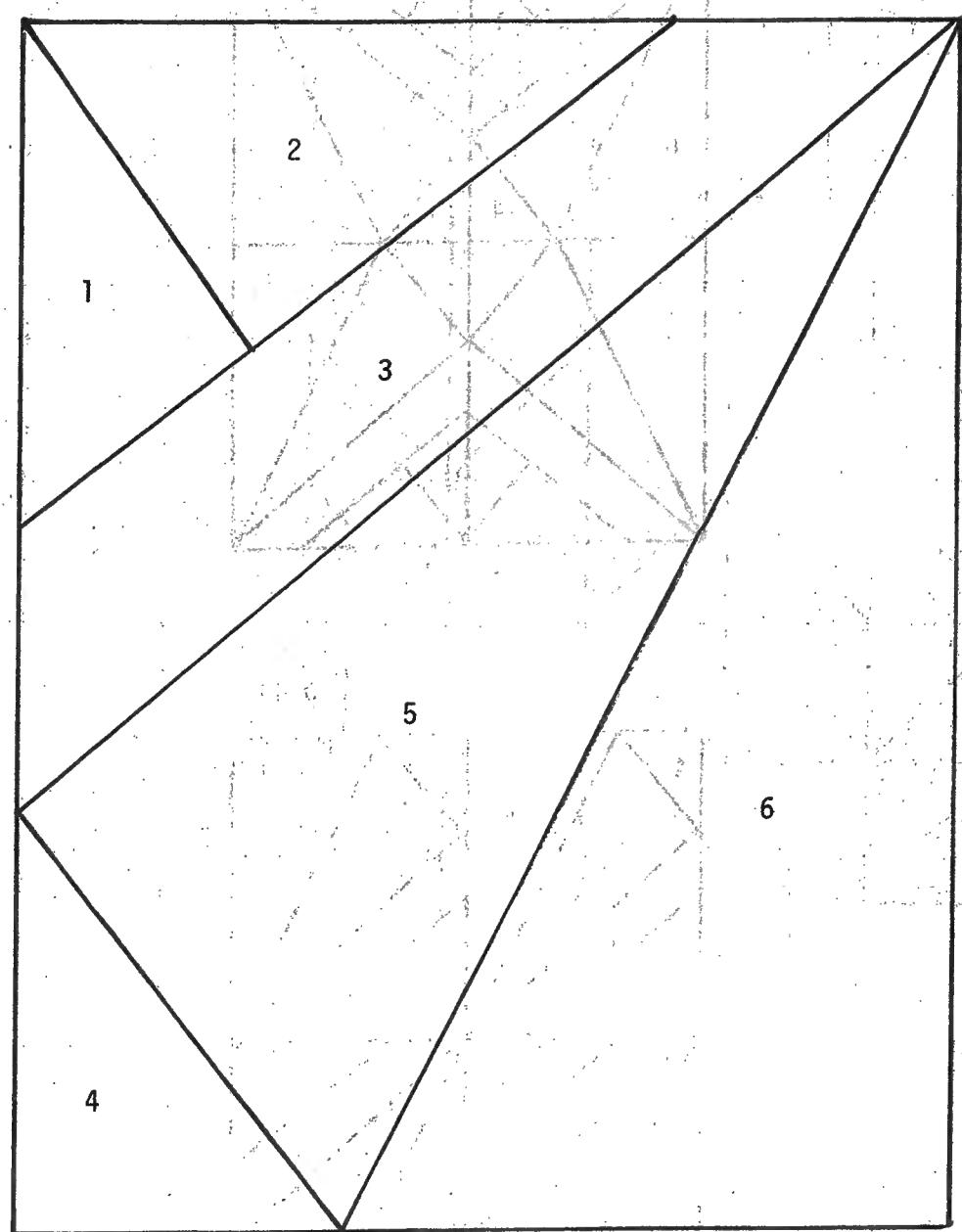


Geometric Design No.2 - with pieces



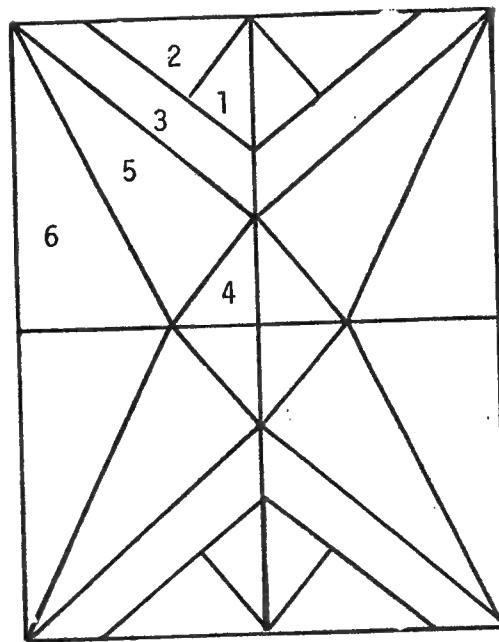
Geometric Design No.3 and No.4

- actual block size

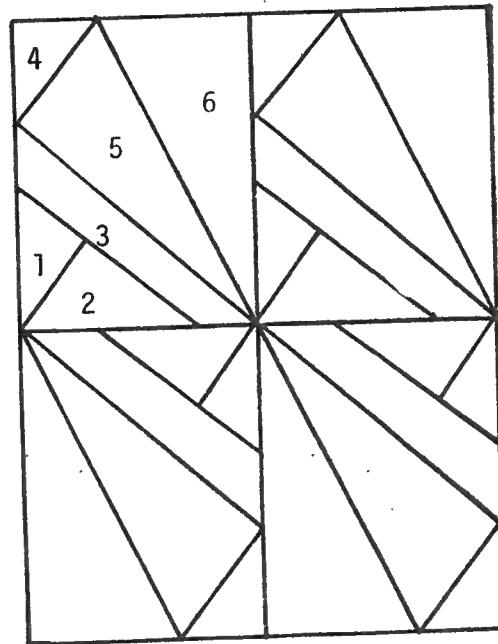


Geometric Design

(No.3)

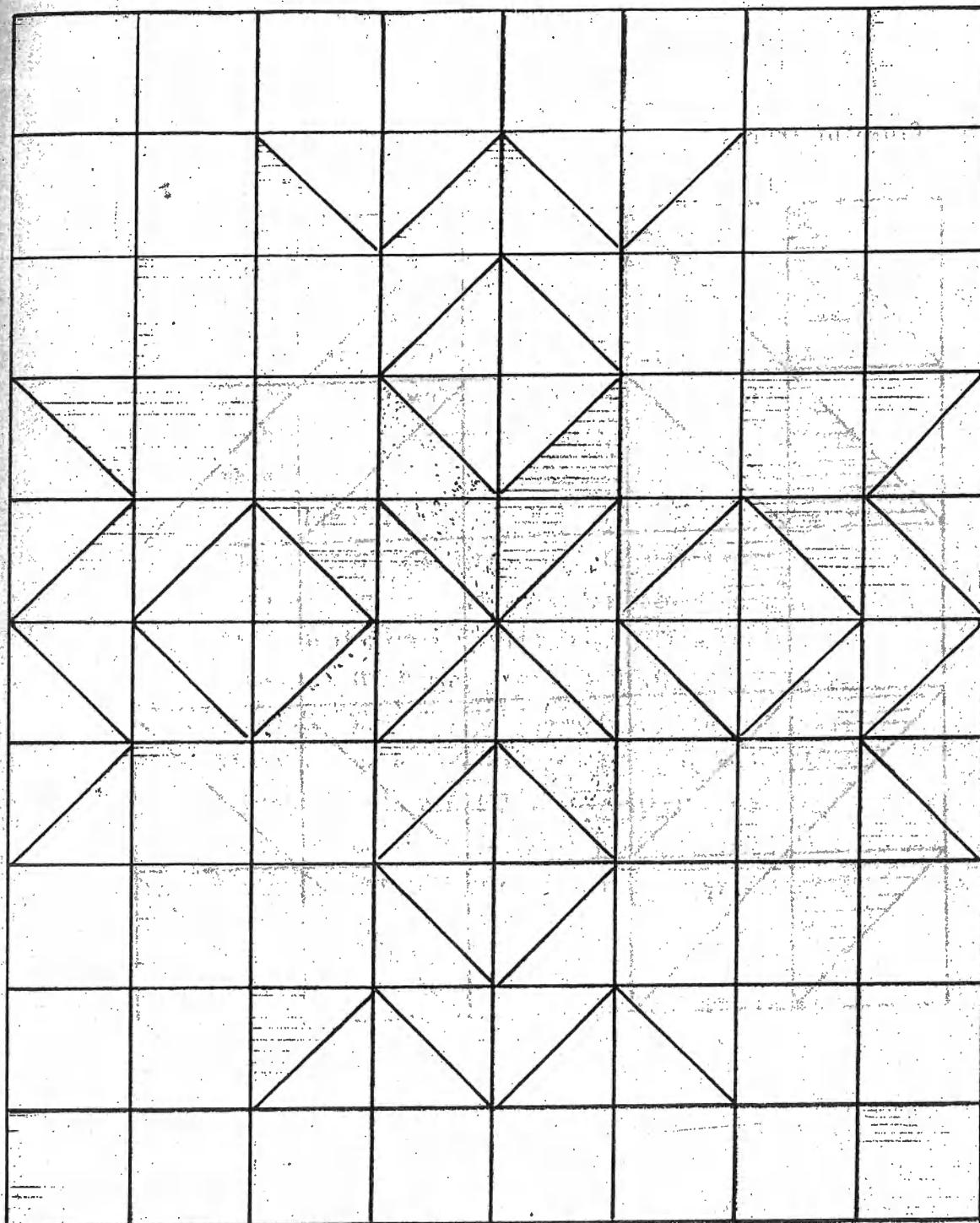


(No.4)



MOTHER'S STAR

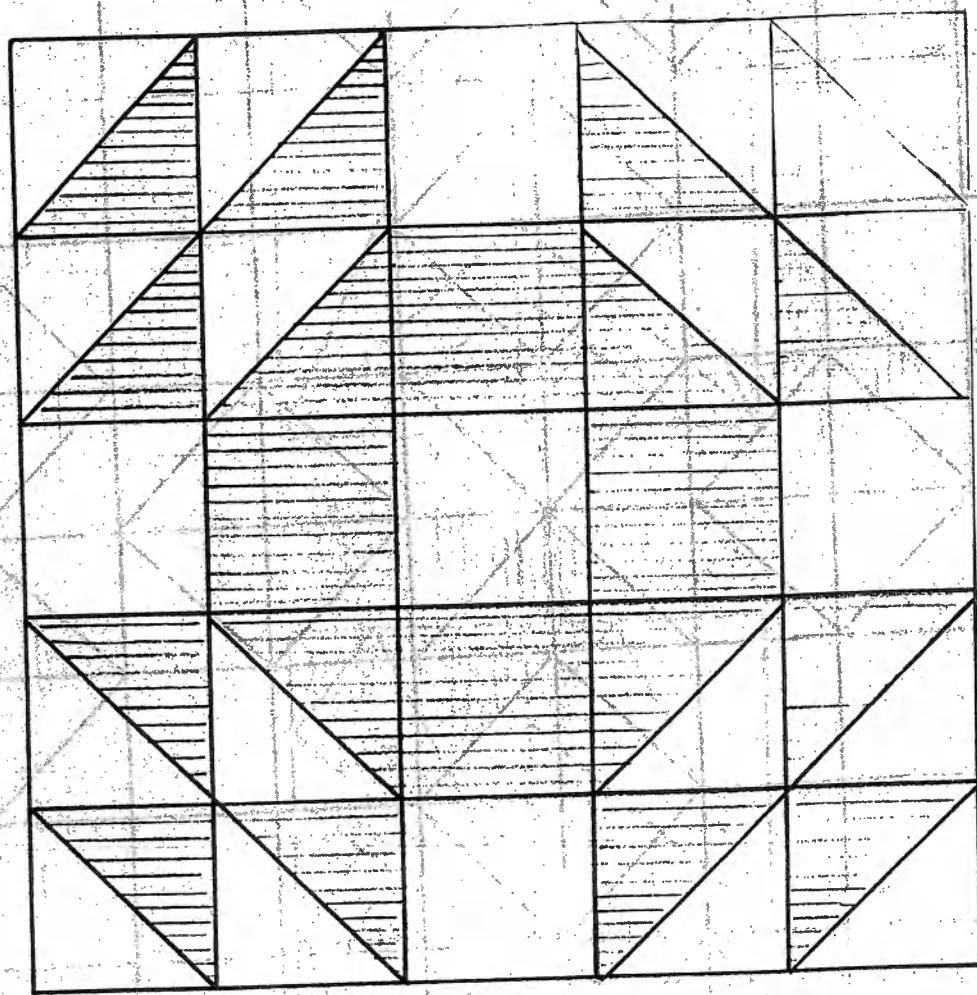
"Mother's Star" - "Big Star". The pattern resembles the "Carpenter's Wheel" but is not quite identical. Also, the "Carpenter's Wheel" is a design for small blocks, many being used for a quilt, whereas this is a one (big) star quilt top.



The top is pieced from large squares (approximately 9" square) and triangles half their size.

- Ward's Creek

Crown of Thorns



CROWN OF THORNS

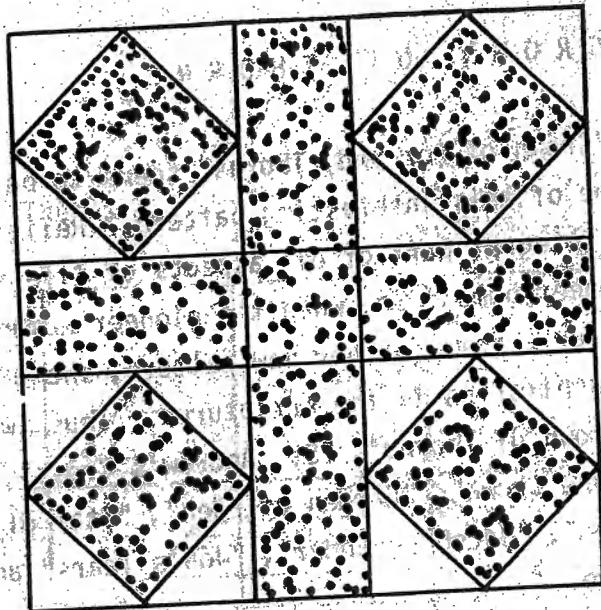
"Crown of (or and) Thorns" seems to be the name of this interesting pattern. Religion was an integral part of all aspects of life in the pioneer home. So, when the pioneer woman looked for a name for her new pattern, she often found inspiration in the scriptures. Thus, we have "Crown of Thorns", "St. Andrew's Cross", "Cross and Crown", "Garden of Eden", "Star of Bethlehem", "Jacob's Ladder", "Job's Tears" and many more.

The "Crown of Thorns" is very effective and surprisingly simple. A largish (12 $\frac{1}{2}$ ") square block is divided along each side into five equal parts, giving twenty-five small squares. Of these, five are plain in the background color, four in the print. The remaining sixteen squares are divided into two equal triangles. In a quilt this pattern would probably look best set with plain strips or blocks rather than used as an all-over pattern.

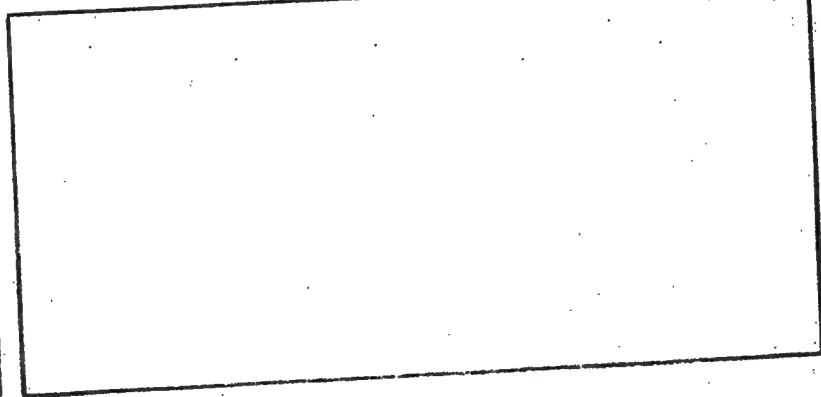
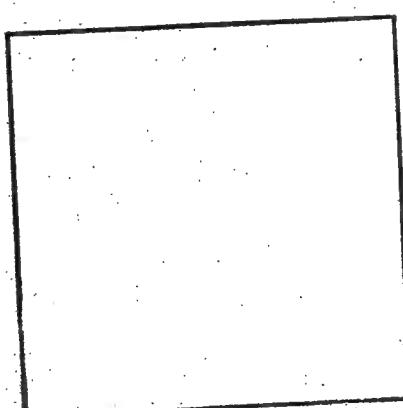
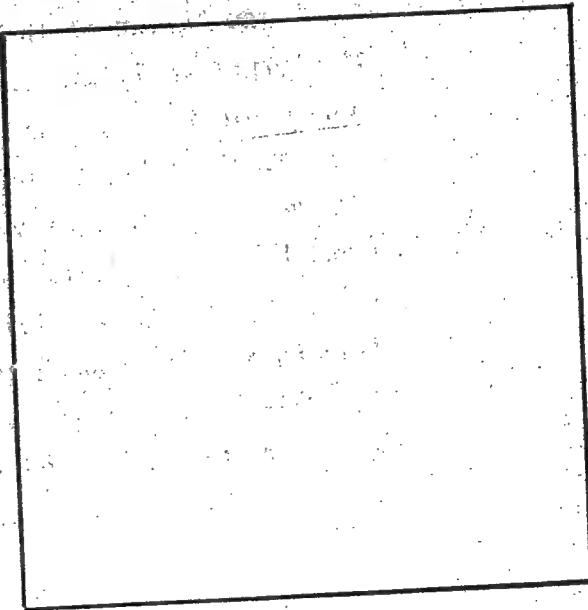
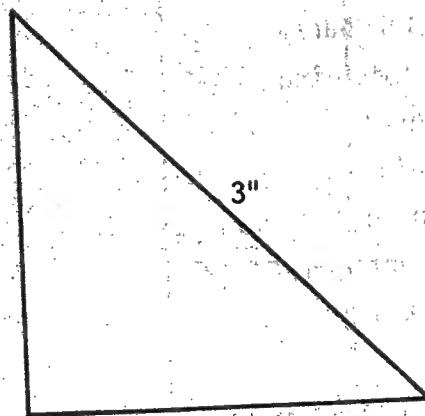
Approximate size of finished block 12 $\frac{1}{2}$ ".

Bellefeuille-Sheila

Garden of Eden



3"



GARDEN OF EDEN

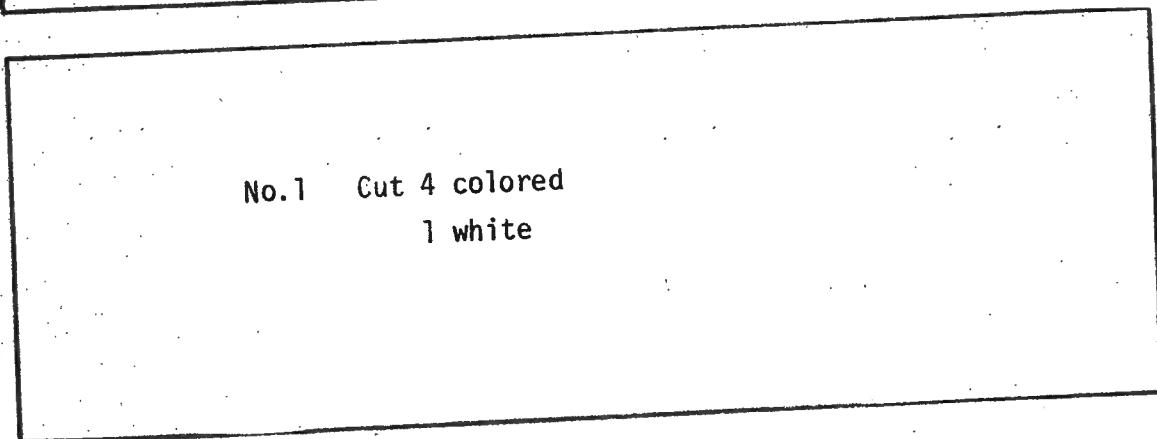
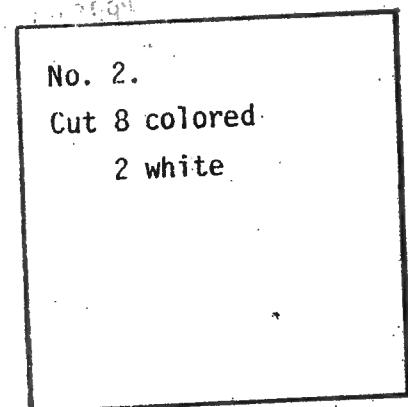
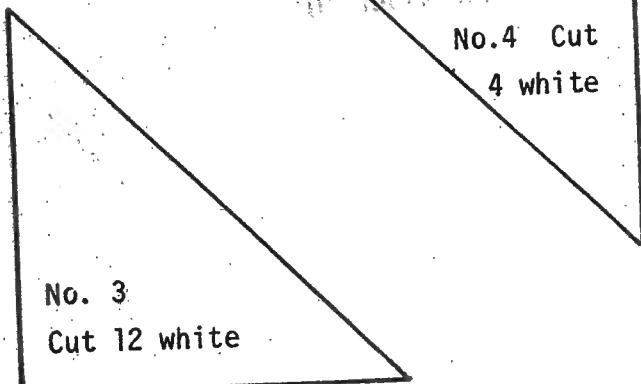
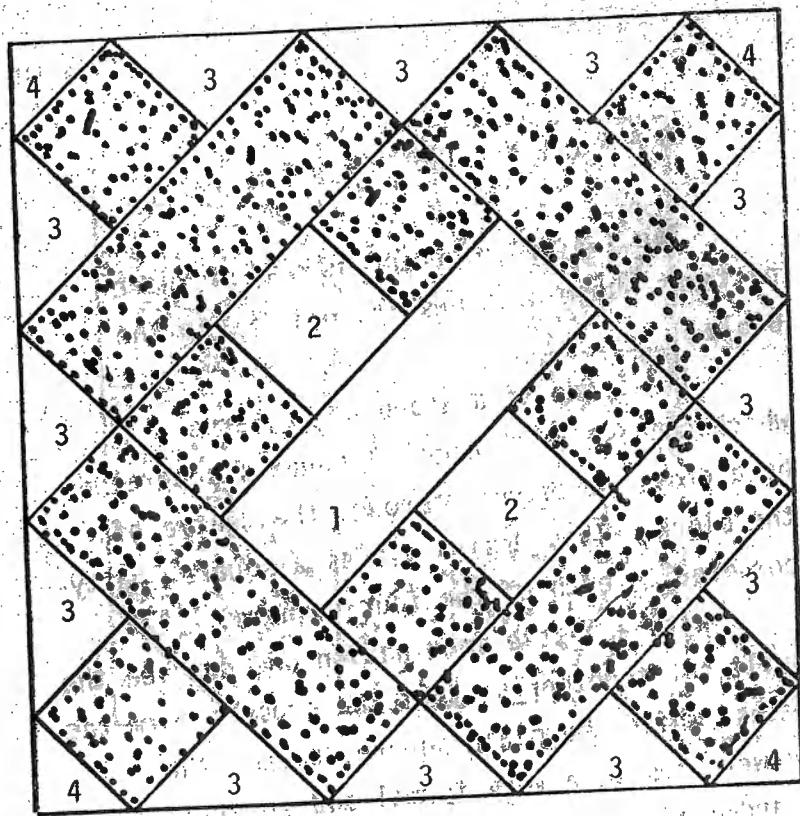
The "Garden of Eden" is one of those patterns whose name has its origins in the Bible.

It is one of a group of patterns which consist of four equal squares separated by a cross which runs through the centre of the block. This design places a square, catty-cornered in each of the four corners.

With a little imagination one can see the quilt set together so that the crosses form the paths, while the plain squares become the flower beds in a very formal and stylized "Garden of Eden".

Approximate size of finished block 10" square.

St. Andrew's Cross



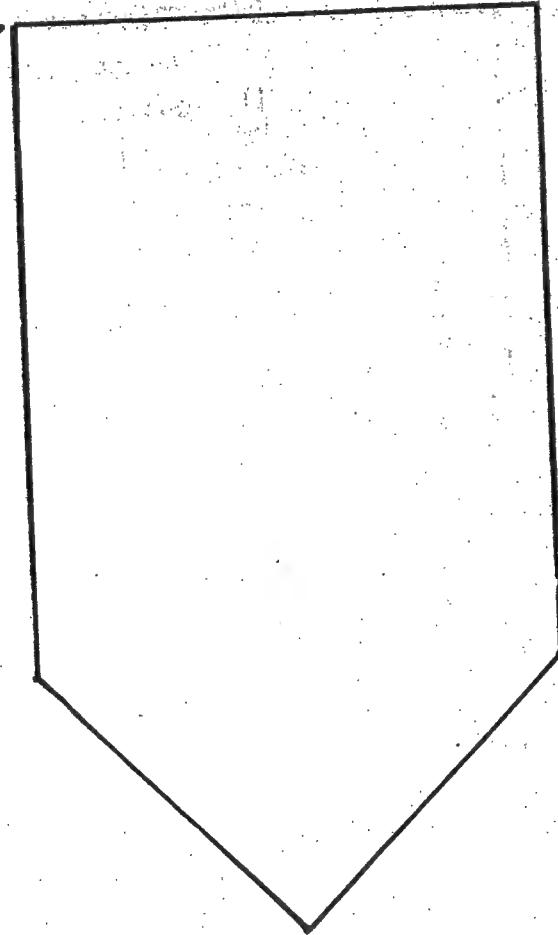
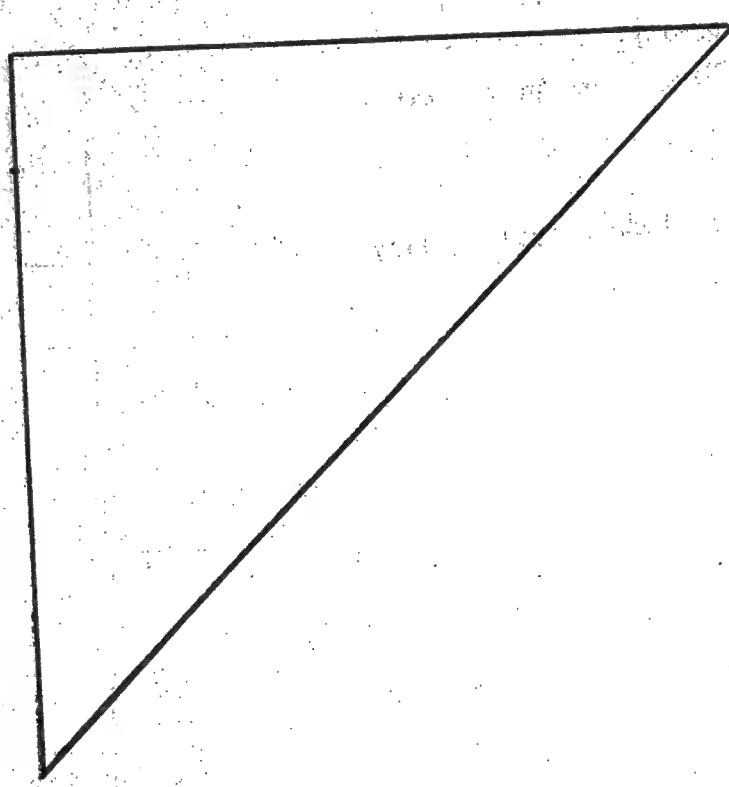
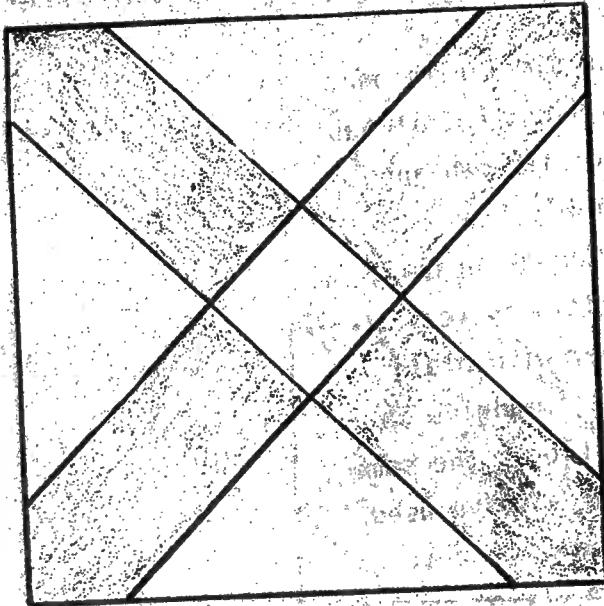
S T. ANDREW'S CROSS

This block is quite similar to one commonly used in album quilts, but it has a distinctive character of its own and numerous names: "St. Andrew's Cross", "Christian Cross", "Courthouse Square", "Chimney Sweep". The pattern is very effective when set together with plain squares to match the plain triangles in the outer edge, but plain blocks the same size as the pieced ones may also be used. Although the design goes back at least to 1851, it does not appear in any of the common contemporary source books of patterns today - a pity!

Suggested block size: Approximately 11" square.

- Kennebecasis Valley

Laura's Cross



L A U R A ' S C R O S S

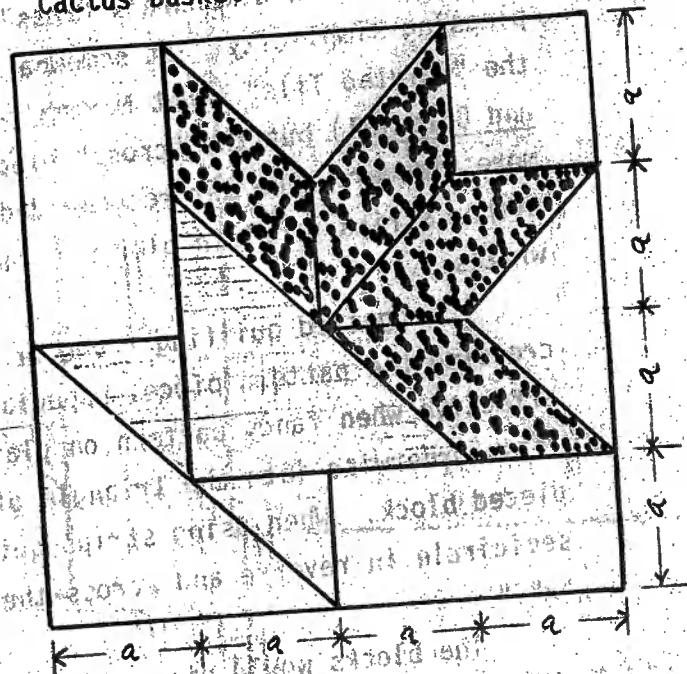
The pattern "Laura's Cross" has a pleasing simplicity. It somewhat resembles the "Pointed Tile" (Aunt Martha's - Modern and Colonial) but the "cross" pieces are more slender. The set recommended used either strips or plain blocks. The sender writes:

"Suggested quilting - one or two lines crossing the pattern piece. Especially effective when fancy pattern on plain block fits cornerwise into the triangle of the pieced block. When using strips quilt with semicircle in reverse and across the square "X"."

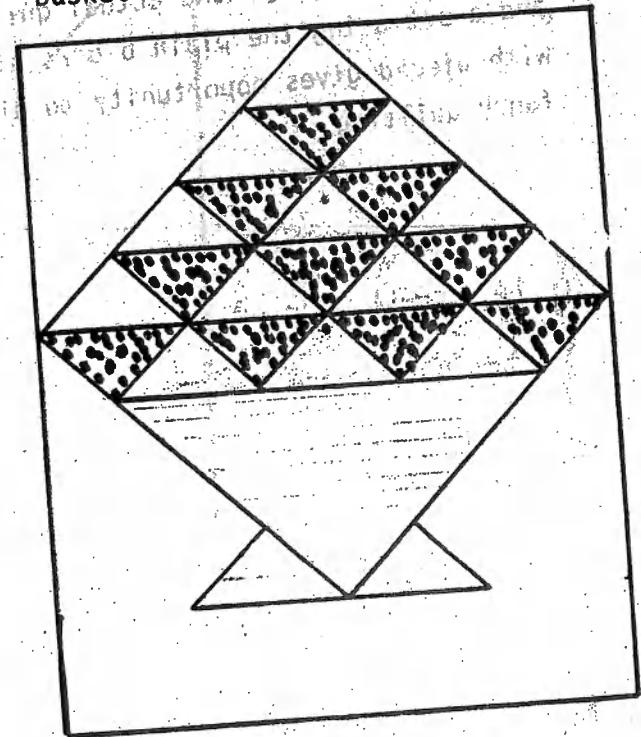
The blocks would piece together quickly, making it an ideal pattern for a group that particularly enjoys the actual quilting most and a set using the plain blocks alternating with pieced gives opportunity to display fancy quilting.

- Penobsquis

Cactus Basket



Basket of Flowers



CACTUS BASKET

BASKET OF FLOWERS

Baskets and flower pots are always popular sources of inspiration for quilt patterns.

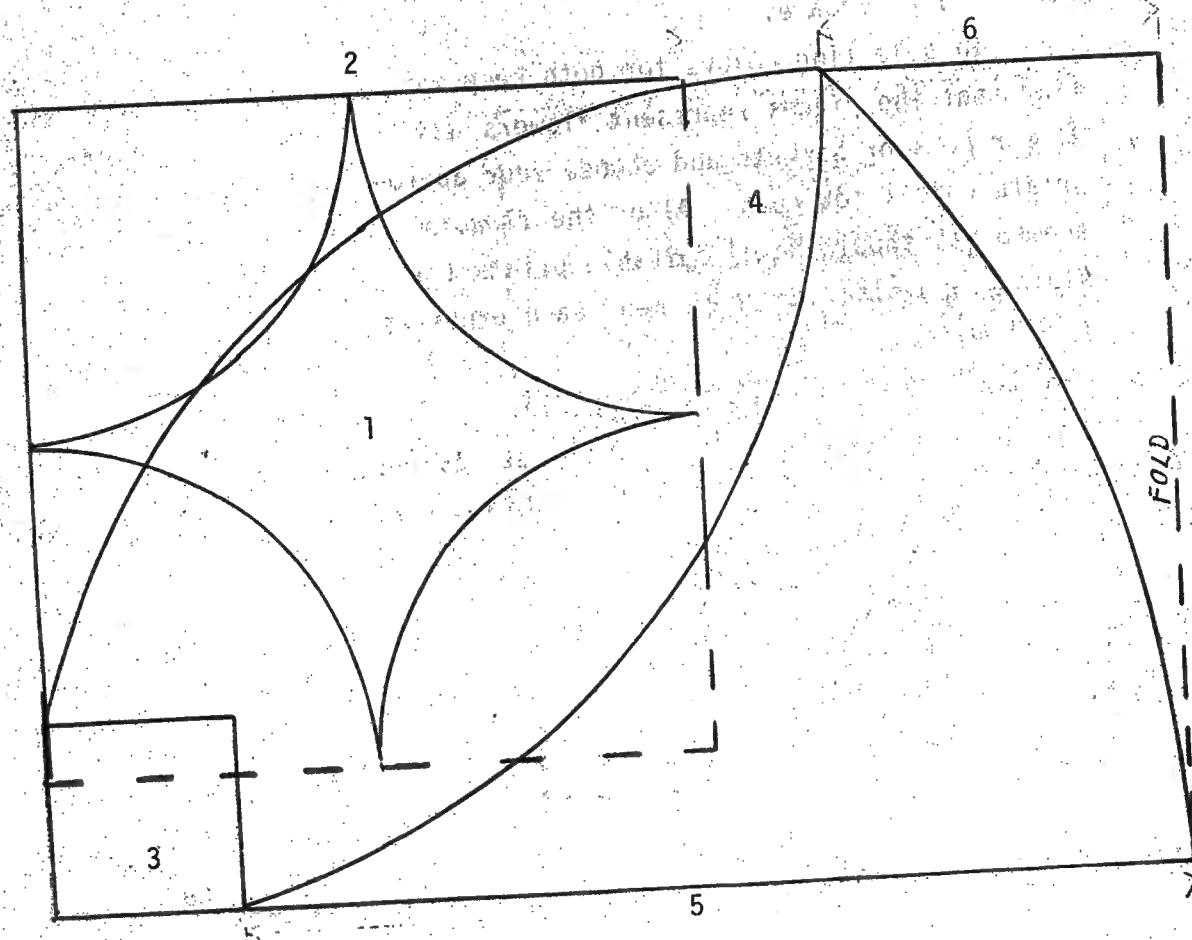
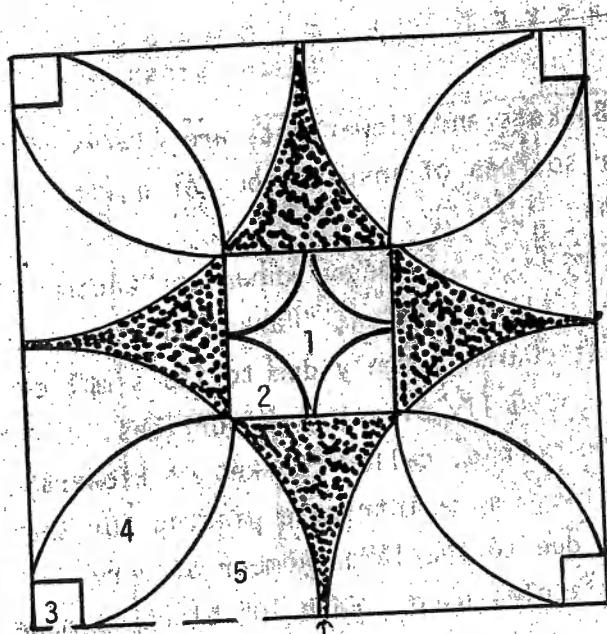
The first of these, known as "Cactus Basket", "Flower Pot" and "Basket of Scraps", has great charm, largely due to its simplicity and unusually pleasing proportions.

The second, called "Basket of Flowers", requires much more intricate piecing for the flowers, due to the large number of very small triangles used. Each 10" block is made up of four units. Unit No. 1 is half of a 6" square; Unit No. 2 is a rectangle 2"x6"; Unit No. 3 is half of a 4" square; Unit No. 4 is half of a 2" square.

In selecting colors for both keep in mind that the pieces represent flowers and flower pots or baskets and choose your appropriate colors for both. Also, the flowers themselves should be of suitable prints (or plains) and blend or complement each other as in a bouquet.

- St. Isidore
- Big River

Bleeding
Heart



BLEEDING HEART

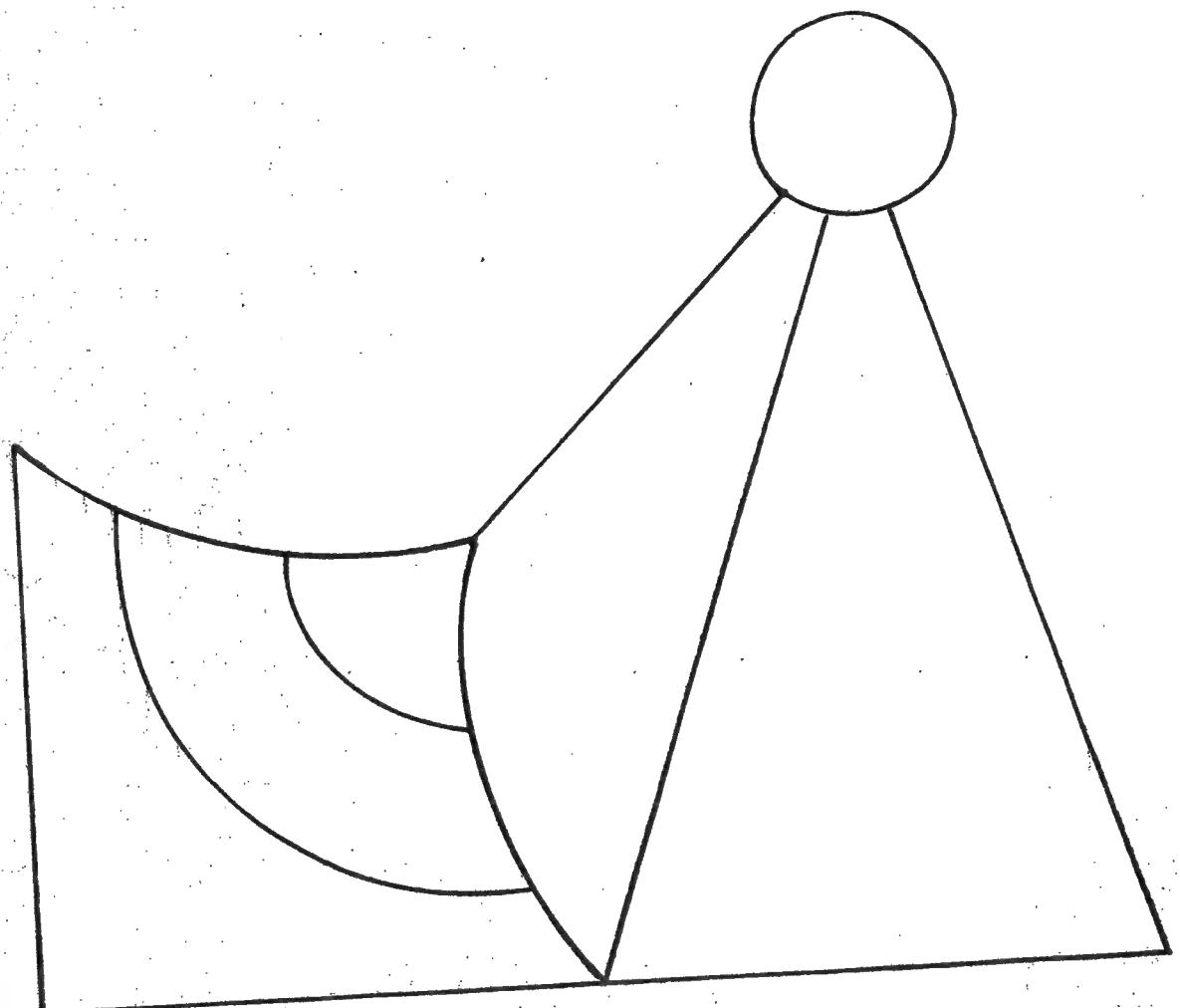
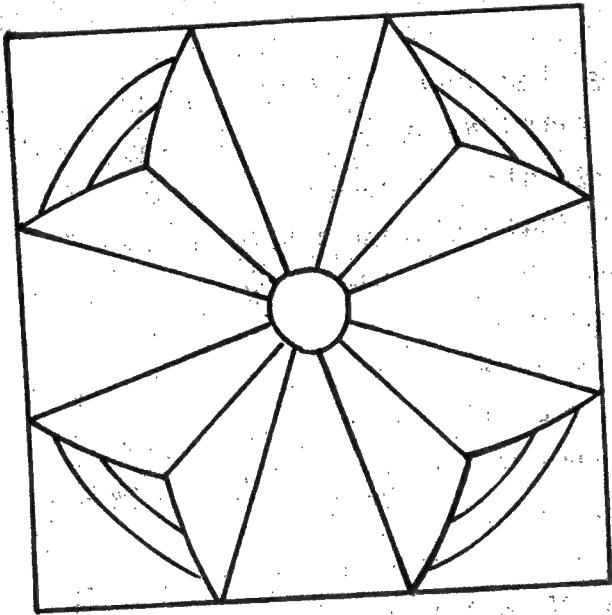
The "Bleeding Heart" quilt is an unusual pieced design which is at least fifty years old. It is a highly stylized design of four pink or red flowers, four leaves and one bud at the centre, with a white "background".

It would not be an easy one to piece as most pieces have at least one curved edge and sewing a convex edge to a concave is no easy task.

The quilt would probably be best set with alternate plain blocks.

- St. Isidore (?)

Grandmother's
Tulips



GRANDMOTHER'S TULIPS

This pattern had its origin in the appliquéd design "Grandma's Tulips", and when adapted for piecing became "Grandmother's Tulips".

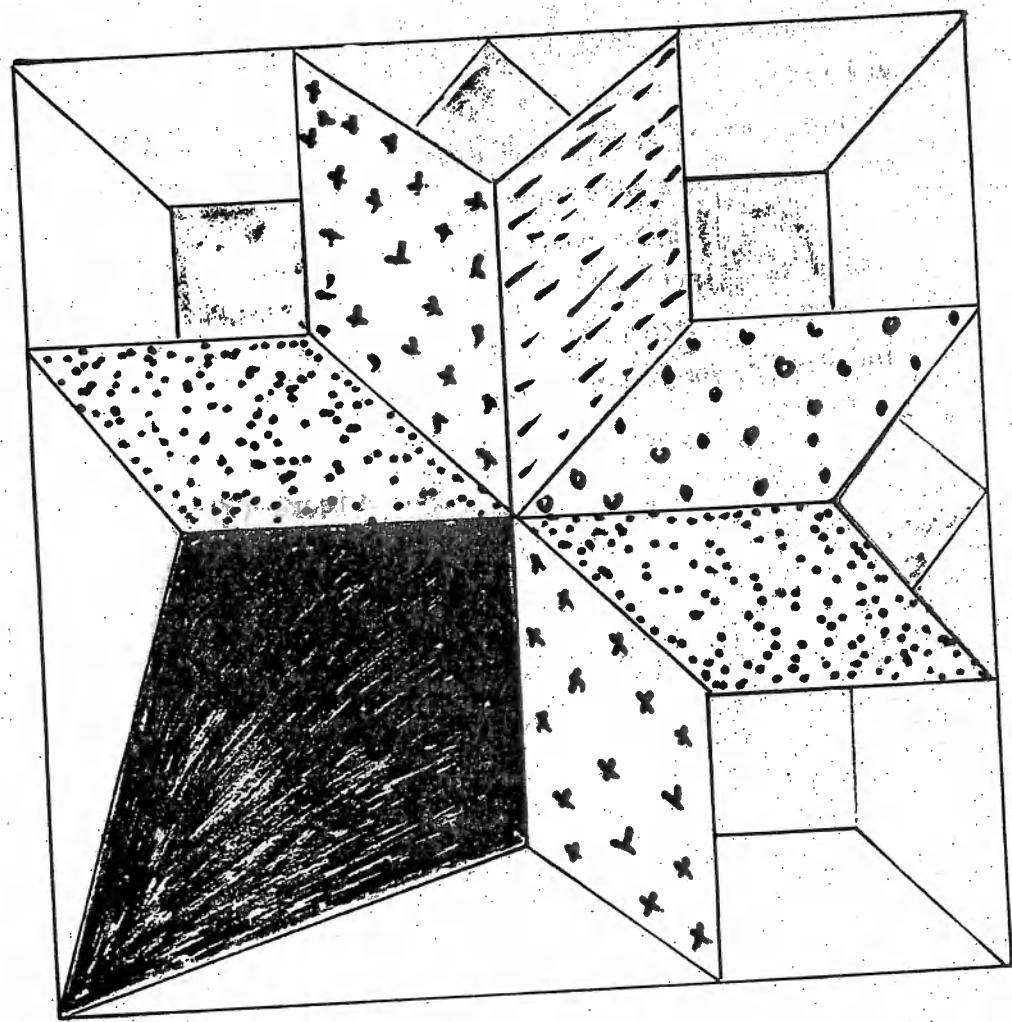
The approximately 11" square blocks are not easy to piece, with their central circle, curved petals and crescent strips, so actual size pieces are given.

The quilt is usually set with alternate plain blocks or strips.

Sixty-three make a full size quilt - nine blocks long, seven wide.

St. Isidore (?)

Pot en Fleurs



POT EN FLEURS

The "Pot en Fleurs" (Flower Pot in Bloom?) pattern seems to be an original. It would take relatively few of these larger pieced blocks set up on the tip of the "pot" alternating with plain blocks in white or a soft shade to make a very effective quilt.

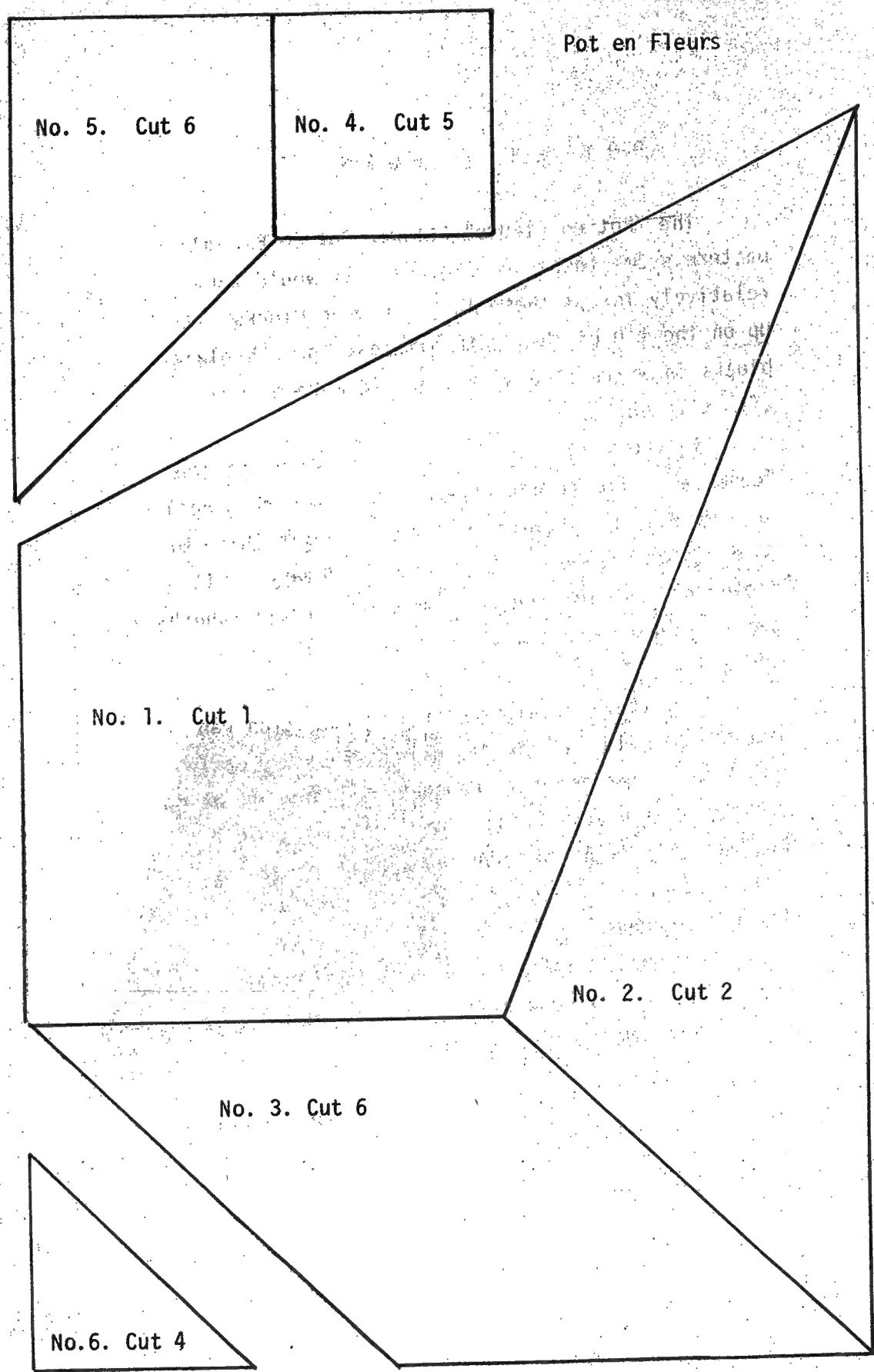
In choosing your colors try to think of the "cone" as a flower pot (terra cotta or dark green) or a vase. The diamond should be done in three or more different and blending (complementary) soft flower prints, for the blossoms. The little squares are the leaves - a suitable plain or patterned green.

If you are a gardener your imagination can really run wild. Think of spring bouquets, early and late summer and fall bouquets. (There'll be no daffodils with your daisies nor boats in your bouquets!). Think of your own garden or make a group project with everyone contributing her favorite bouquet.

"Pot en Fleurs" will be an interesting challenge to those who enjoy planning quilts. Approximate size of finished block 11 3/4".

- "Maisonnette"

Pot en Fleurs



PIECED TULIP

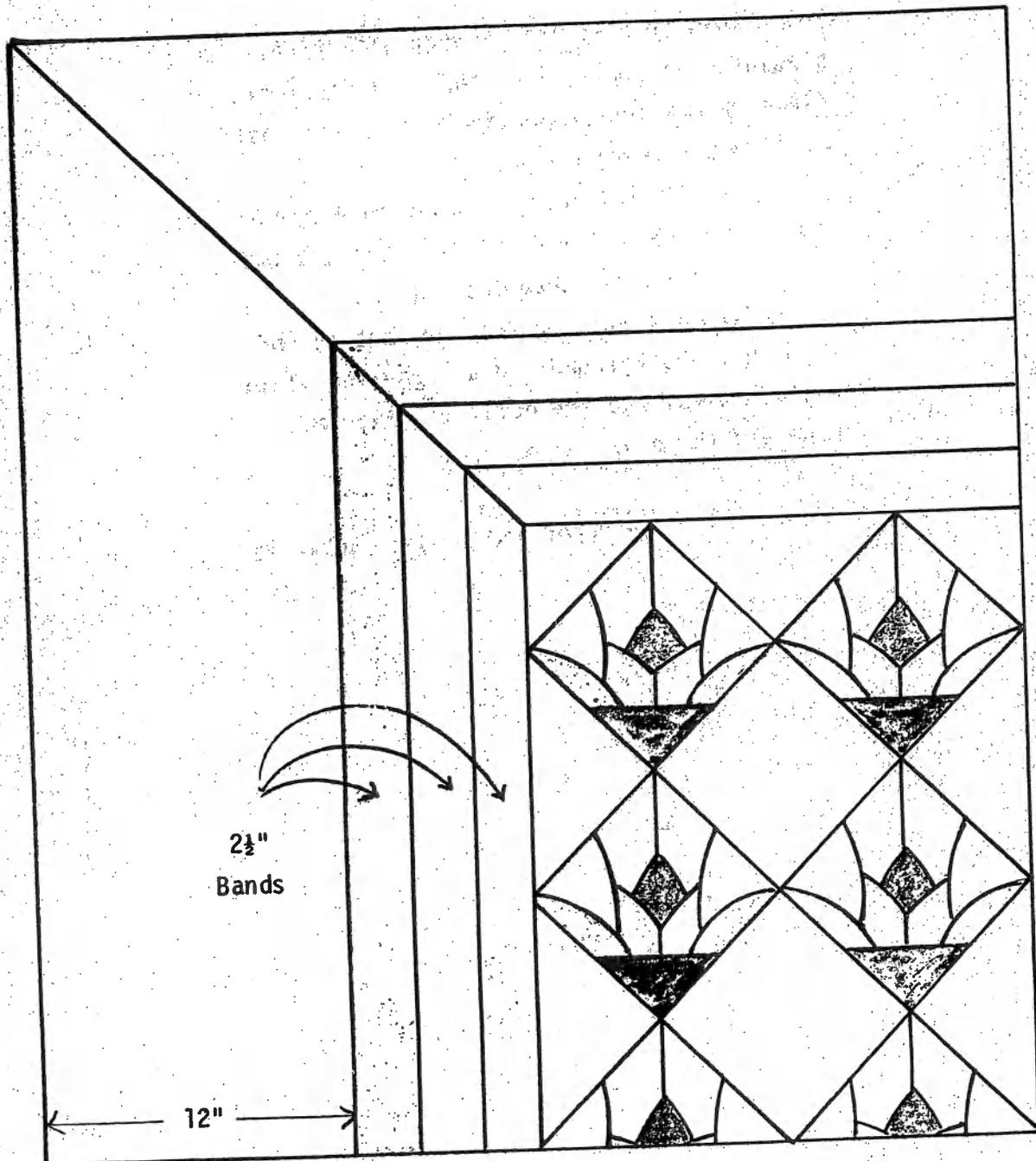
This "Pieced Tulip" very effectively simulates an appliquéd pattern. A realistic flower peaks most appealingly from its nest of leaves in each block.

The central petal is done in a deeper plain shade than the other two, and the pot is a lighter green than the leaves.

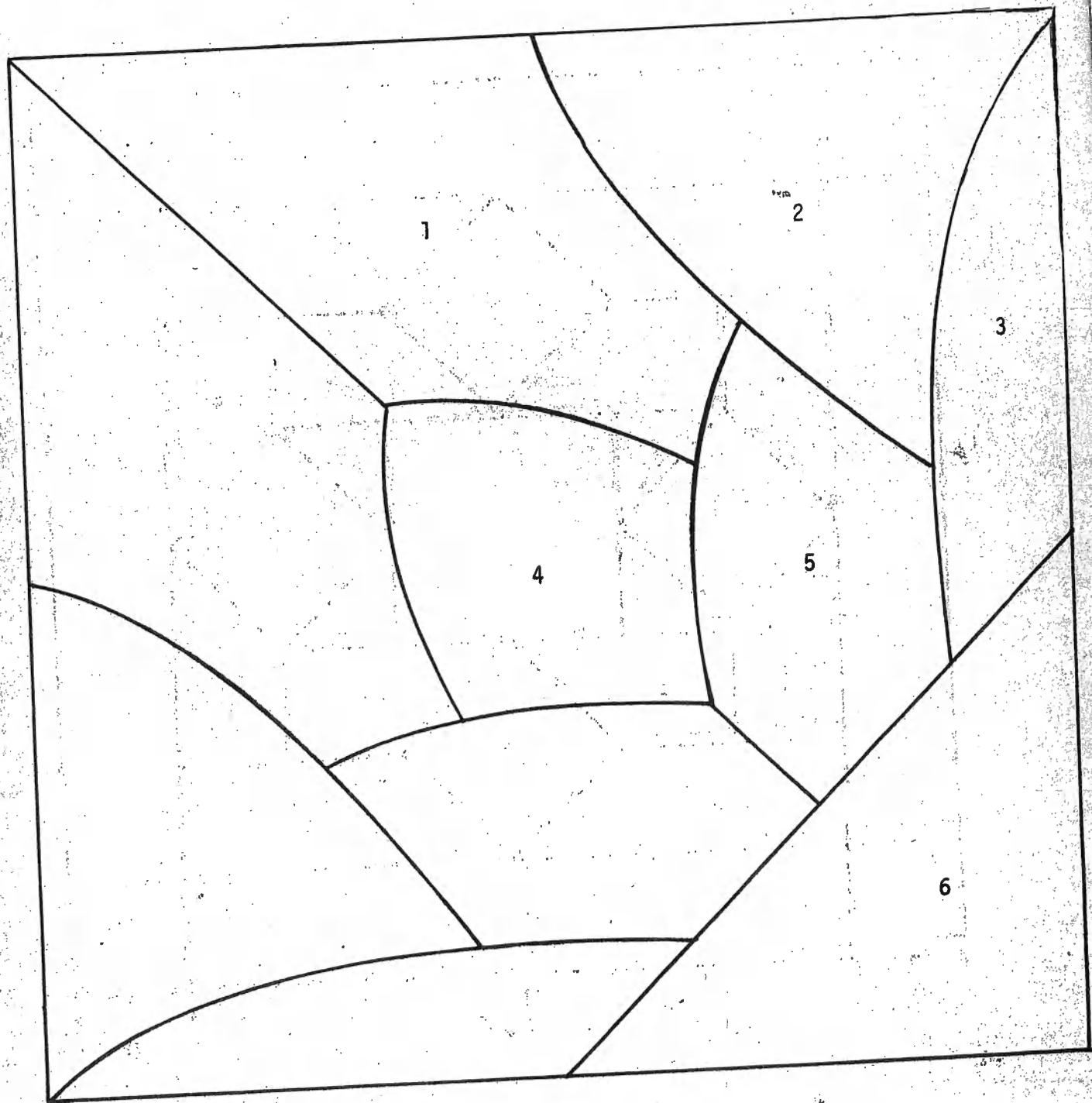
Twenty pieced patches are set on end with white background and alternating plain white blocks, and the quilt is given one wide and three narrow borders.

- Upper and Middle Sackville

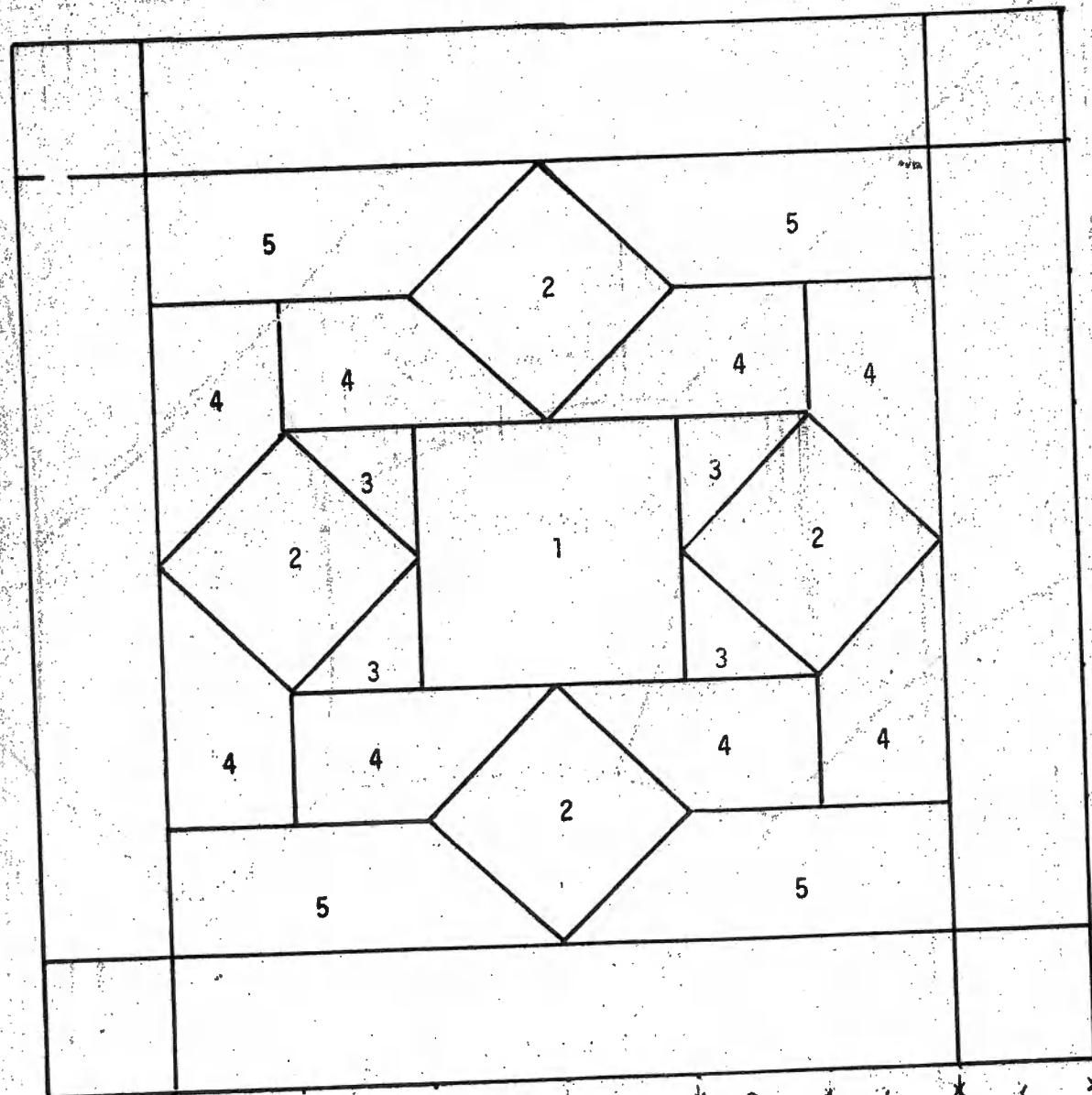
Pieced Tulip



Pieced Tulip (actual size block)



Pink Magnolia



2½" 13½" 2½"

PINK MAGNOLIA

The pattern "Pink Magnolia" bears a marked resemblance to "Laura's Cross". In fact, it almost uses this pattern as its centre, building an additional row around it.

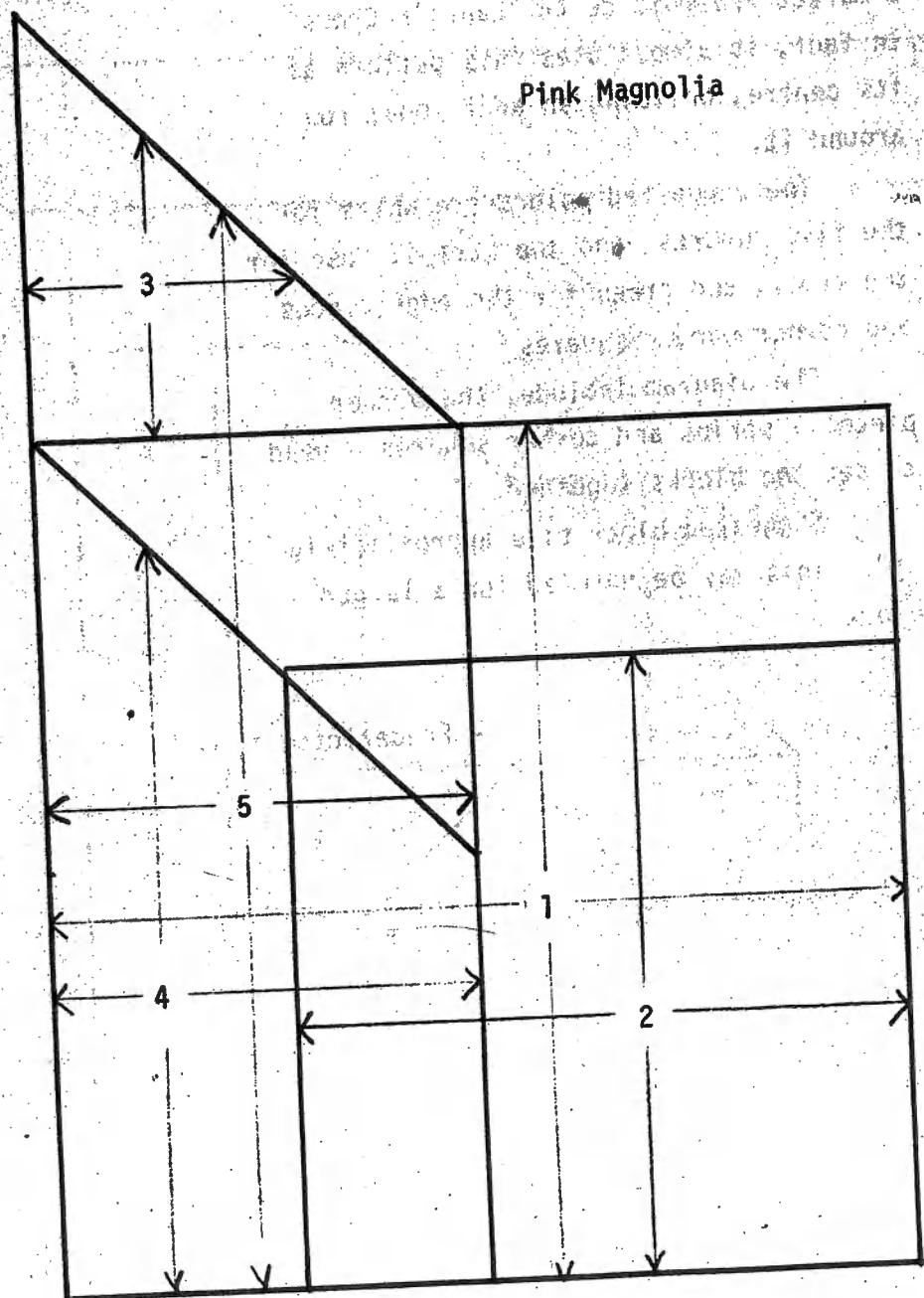
The suggested colors are white for the five squares, and the strips, rose for the cross, and green for the edge pieces and corner border squares.

The diagram includes the border pieces - strips and corner squares - used to set the blocks together.

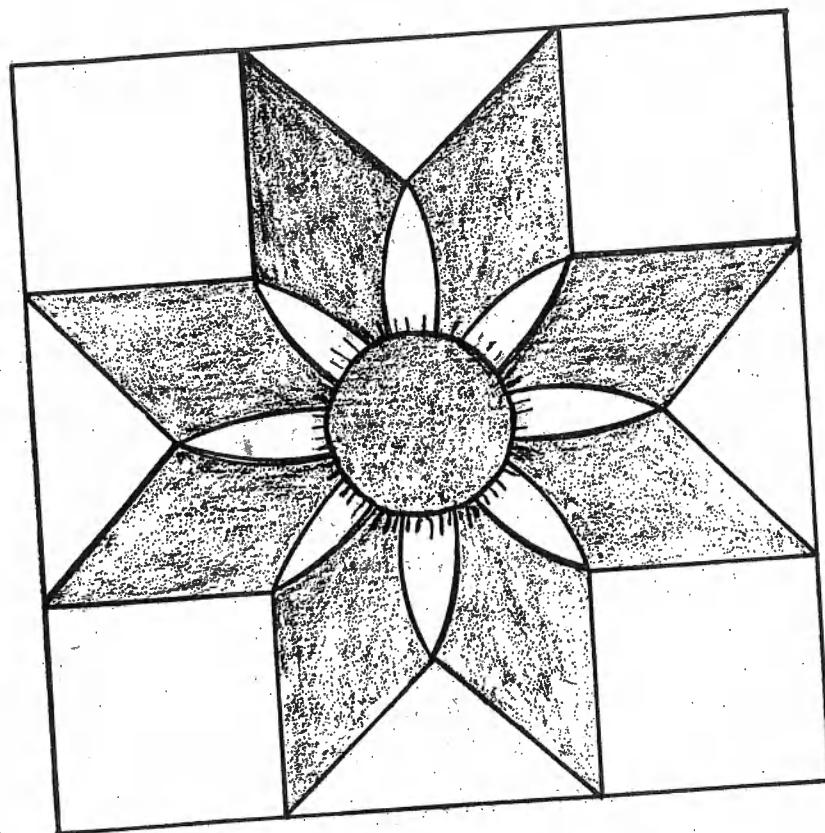
Suggested block size approximately 18". This may be doubled for a larger block.

- Fredericton

Pink Magnolia



Jemseg Dahlia



JEMSEG DAHLIA

Elaborate flower patterns have long been the justifiable favorite and pride of appliqué quiltmakers.

They have also tempted and challenged those who prefer to piece their quilts, and their attempts at designing and making attractive pieced flower blocks have met with varying results.

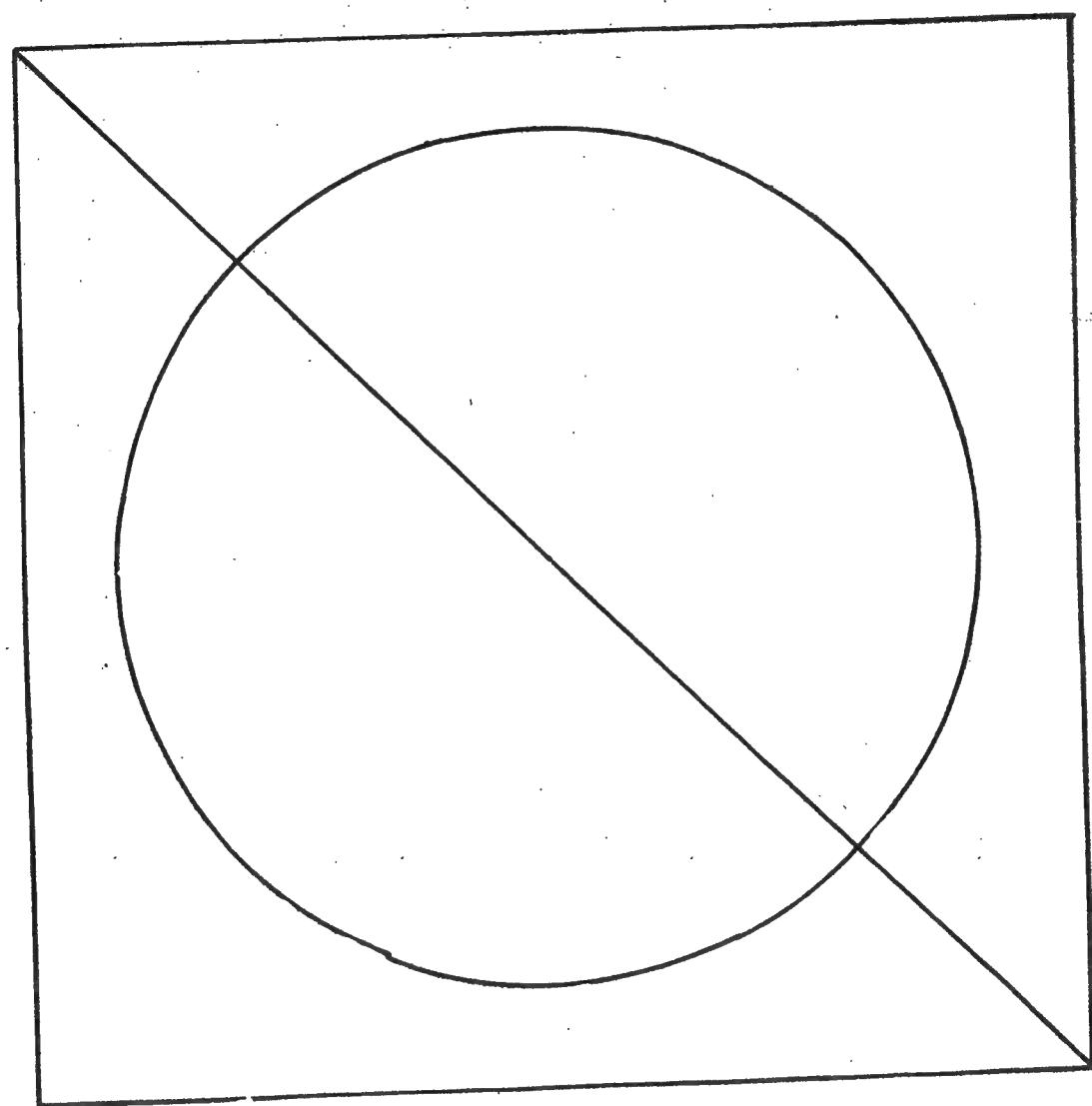
We are fortunate in having four exceptionally fine examples of this type of pattern, of which at least one - the "Jemseg Dahlia" seems to be an original. It appears to have had its origin in the Jemseg area of N.B., and for this reason as well as for its striking beauty we have chosen to feature it on our cover.

The "Jemseg Dahlia" is a large (approx. 17") pieced block with a 4" circle at its centre, surrounded by eight large colored, pointed petals, with eight small curved white petals set in between them. All petals are gathered onto the curves, so they are much wider at the base than one expects. The piecing of such a block requires the utmost in patience and skill with a needle. Actual size pattern pieces are given, and they include seam allowance.

In quilting, we would be tempted to put extra padding in the little white petals.

- Lr. Jemseg

Jemseg
Dahlia



APPENDIX A

Pieced patterns not included in this book, and where they
may be found.

<u>Pattern</u>	<u>Institute</u>	<u>Source</u>
Antique Pattern in Patchwork	Nashwaak Village	Quilt World Vol.1. #1
The Basket	Nashwaaksis	McKim
Bear's Paw	Hartland	Bicentennial
Bowtie (Necktie)	Neguac	McKim
Bowtie	Bellefeuille-Sheila	McKim
Bowtie	Ward's Creek	McKim
Captive Beauty (Yankee Pride)	Lr. Kingsclear	Old Favorites and New
Cathedral Window	Meductic	Quilt It! (I)
Clay's Choice	Centre Napan	McKim
Cubes & Stars (7 Stars)	Nashwaak Village	Quilt World Vol.1. #1
Dolly Madison's Star	Lakeside	McKim
Double Irish Chain	Meductic	Favorite Quilts
Double Wedding Ring	Ward's Creek	Favorite Quilts
Double Wedding Ring		McKim & Easy
Drunkard's Path (or Rob Peter, Pay Paul)	Midland	McKim
Dutchman's Puzzle	St. Isidore	McKim
L'Etoile (String Quilt)		Modern-Colonial
The Fan	Lr. Cape	Modern-Colonial
Fan Circle	Lr. Jemseg	Favorite
54-40 or Fight	Jubilee	Favorite
54-40 or Fight		McKim
Flywheel (Windmill)	St. Isidore	McKin
Fruit Basket	Anagance	Modern-Colonial
Grandmother's Fan	Grand Anse	McKim
Grandmother's Flower Garden		McKim
Indian Hatchet		McKim
Jacob's Ladder		

Lantern Quilt		Alice Brooks
Lily Corners (Goose Tracks)	St. Isidore	McKim
Lincoln's Platform	Nashwaak Village	Quilt World Vol. 1. #1
Log Cabin	Bellefeuille-Sheila	McKim
Log Cabin	Grand Anse	McKim
Love Ring	Bellefeuille-Sheila	Easy
Maple Leaf	Coldstream	McKim
Maple Leaf	Richmond Corner	McKim
Milky Way		McKim
Periwinkle (Snowball)		Modern-Colonial
Pine Tree	St. Isidore	McKim
Pineapple	Nashwaak Village	McKim
Pinwheel	St. Isidore	Antique
Pinwheels		McKim
The Road West	Burnt Church	Laura Wheeler
Schoolhouse	Nashwaaksis	Heirloom
Shadows	Marguerite-Bourgeois	Bicentennial
Shoo Fly	Sisson Ridge	McKim
Sisson Ridge Star or	Jubilee	McKim
Sunbeam Block	Centre Napan	McKim
Texas Star (Lone Star)	St. Isidore (?)	Modern-Colonial
True Lover's Knot	Ward's Creek	McKim
Wind Blown Square		McKim
Wrench		

Key to Sources: (abbreviations underlined)

Aunt Martha's

Easy Quilts
Favorite Quilts
Quilt Designs Old Favorites and New
Quilts Modern-Colonial

McCall's

Antique Quilts
Bicentennial Quilt Book
Heirloom Quilts
Quilt It! (# I)

McKim, Ruby

101 Patchwork Patterns - Dover Publications Inc.

APPENDIX B

The following is a list of blocks and patterns received but not included in this book as they were appliquéd rather than pieced:

<u>Pattern</u>	<u>W.I. Branch</u>
1. Autumn Maple Leaf	Anagance
2. Basket of Flowers	Anagance
3. Canadian Rose	Anagance
4. Colonial Garden	Bay du Vin
5. Colonial Girl	Ward's Creek
6. Colonial Lady	Anagance
7. Colonial Wreath	Big River
8. Crazy Quilt	Hopewell Hill
9. Crazy Quilt	Grande Anse
10. Dahlia	Hopewell Hill
11. Dresden Plate	Canterbury
12. Dresden Plate	St. Isidore
13. Dresden Plate	
14. Evantail (Fan)	
15. Fan	Ward's Creek
16. Friendship Dahlia	
17. Maritime Rose	Wakefield
18. Maple Leaf	Ward's Creek
19. LaPomme d'Amour (Love Apple)	Bas Neguac
20. Scotch Thistle	Bath
21. Star of the East	Upper Kent
22. Steps to the Alter	Beersville
23. Sunbonnet Girls (Child's Delight)	St. Isidore
24. Umbrella Girl	Upper Kent

APPENDIX C

GEOMETRY FOR QUILTMAKERS

NOTE: Piecing a quilt block is an exercise in - of all things - practical geometry. It may help angles and sides turn out as they should if we review some definitions and their practical value to the quiltmaker.

(A) BASIC DEFINITIONS -

SQUARE: a four-sided figure having all sides equal and all angles right angles. A square may be folded in half using either opposite angles or mid-point of opposite sides as starting points and the two halves should be exactly equal in both lengths of sides and sizes of angles. This is a useful test for your pattern - if it doesn't measure up, try again.

TRIANGLE: a three-sided figure.

Isosceles triangle: two sides and the angle opposite them are equal.

Equilateral triangle: all sides equal and all angles 60° .

Right Angle triangle: one angle is a right angle (90°).

RECTANGLE: a four-sided figure with opposite sides parallel and equal and all angles right angles. (All sides not necessarily equal in length).

DIAMOND: a four-sided figure with all sides equal in length and no right angles. If folded in half joining opposite angles, the halves must be identical.

PARALLELOGRAM: a four-sided figure with opposite sides parallel and equal and (for our purposes) no right angles.

PARALLEL LINES: lines which remain the same distance apart throughout their entire length.

HEXAGON: a six-sided figure having all angles equal, all sides equal in length and opposite sides parallel. Folded in half, halves must be identical - or cut a new pattern.

RIGHT ANGLE: 90° (as in a square)

There are 180° in a straight angle. It may help to think of it as two right angles back to back.

There are a total of 180° in the angles of a triangle.

There are 360° in a circle.

There are a total of 360° in the angles of a four-sided figure. A square has $4 \times 90^{\circ}$ angles. Some diamonds have $2 \times 60^{\circ}$ angles and $2 \times 120^{\circ}$ angles. These ones are the easiest to work with in making star designs, because three meeting at a point make a straight line (i.e., $3 \times 60^{\circ}$ angles), 6 make a full circle (i.e., $6 \times 60^{\circ}$ for 360°). The other advantage of this particular diamond is that not only are all sides equal, but when it is folded in half small angle to small angle, the large (120°) angles are divided in half giving 60° angles - and therefore two equilateral triangles. (In other words the distance between the two large angles is equal to the length of a side).

In the right angled triangle, the square on the hypotenuse (i.e., the side of a triangle opposite to the right angle) is equal to the sum of the squares on the other two sides.

(B) USING THE DEFINITIONS -

Relationships between parts in quilt blocks are usually very simple. Often the length of a side of one piece is either the same as that next to it or twice the length. This is indicated in some patterns by letters along the outer edge of the block. Thus, if your basic piece is 1" long, ($a=1"$) your longer piece ($2a$) would be 2" long. If $a=2$, $2a$ would be 4" and so on).

This (plus a bit of simple geometry) also enables you to determine the size of pieces which do not have a side on the outer edge of the block. Let us use the Double Z (p.10) - Old Maid's Puzzle pattern (p.29) as an example. In them the large triangles do not have a side on the outer edge. But in looking at the patterns you will see that each square block is composed of four smaller squares. Remember a square has all sides equal.

The length of a side of the block is $a+a+a+a$ or $4a$.

The length of a side of each of the four squares in it is $a+a$ or $2a$. A side of one of these squares is also a side of a large triangle. So, the sides of the large triangles are also equal to $a+a$ or $2a$.

In this way, you can usually work out the relative lengths of pieces within a block.

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